

THE ART



By **Mike**

Foreword by Pixar's

Disney PRESENTS A PIXAR FILM

OF



Michael Wallis with Suzanne Fitzgerald Wallis
John Lasseter

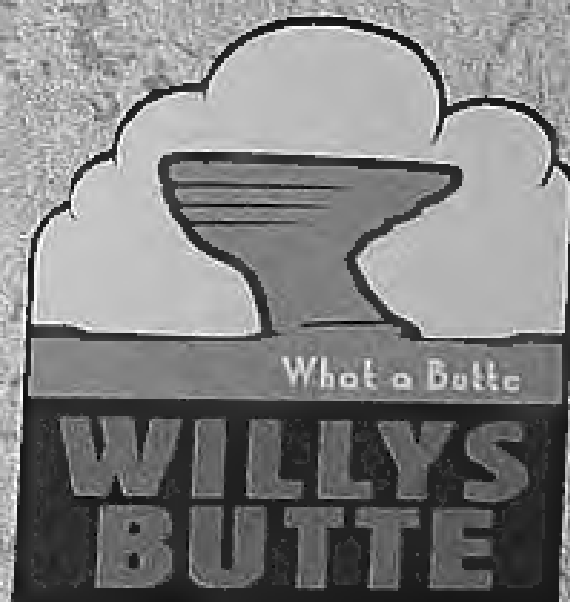


In the tradition of the *Toy Story* films; *A Bug's Life*; *Monsters, Inc.*; *Finding Nemo*; and *The Incredibles* comes the newest film from Pixar, *Cars*, the story of a race car who learns that it's not all about going fast. In fact, life begins at the off-ramp. *The Art of Cars* invites you on an illustrated road trip with the most successful animation studio at work today. Ride with Pixar's exceptionally talented artists, writers, and designers to uncover the origins of their charming and clever automobile-based world. Gathered in this overflowing scrapbook are hundreds of pieces of concept art that helped to convert real-life imagery and stories from the back roads into rich, memorable characters and colorful backdrops. Including a foreword by director John Lasseter, insights from the artists and production team, and lively text by Route 66 experts Michael and Suzanne Wallis, *The Art of Cars* is a spirited ride in the fast lane of a masterful animated feature film.









Greetings from

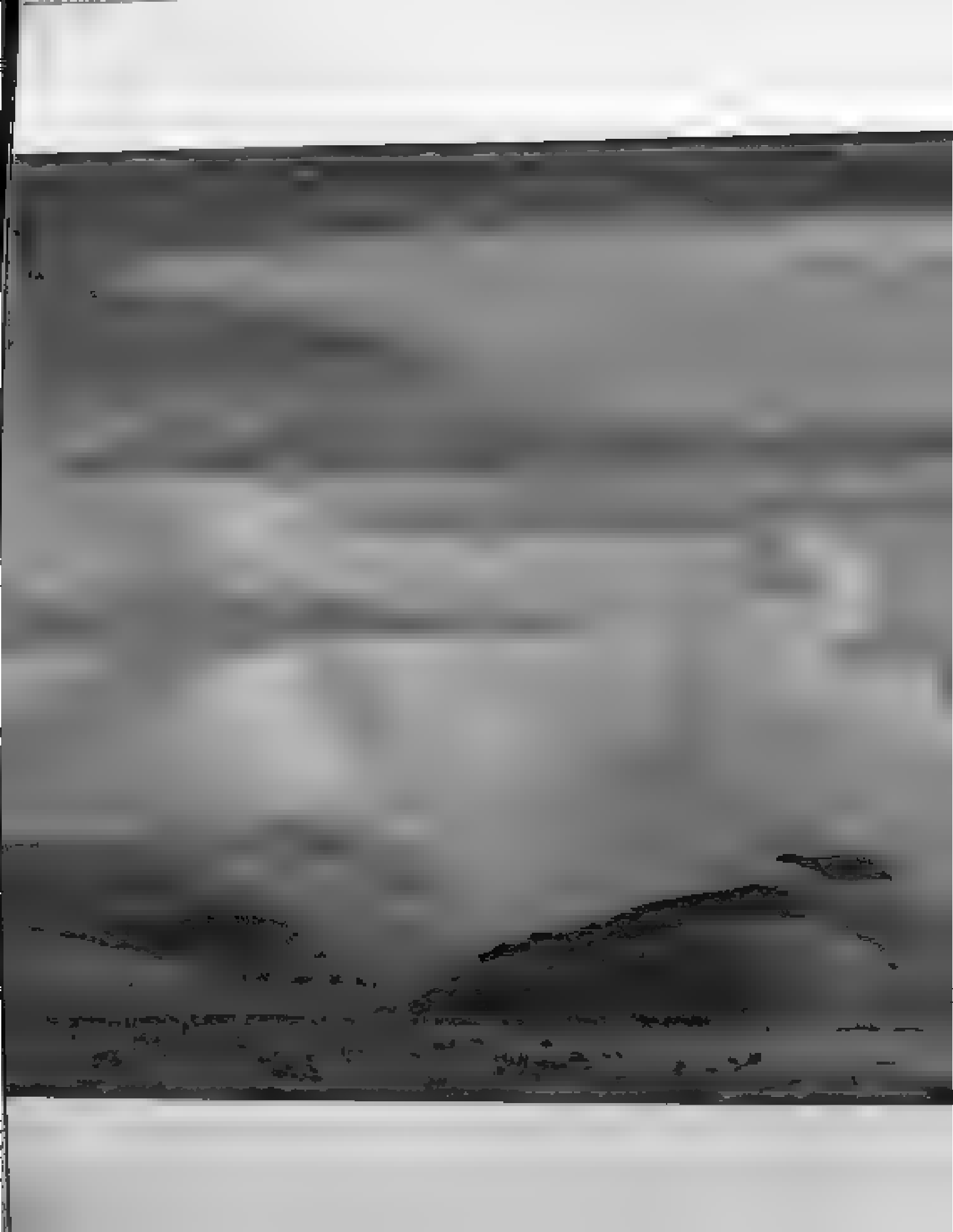


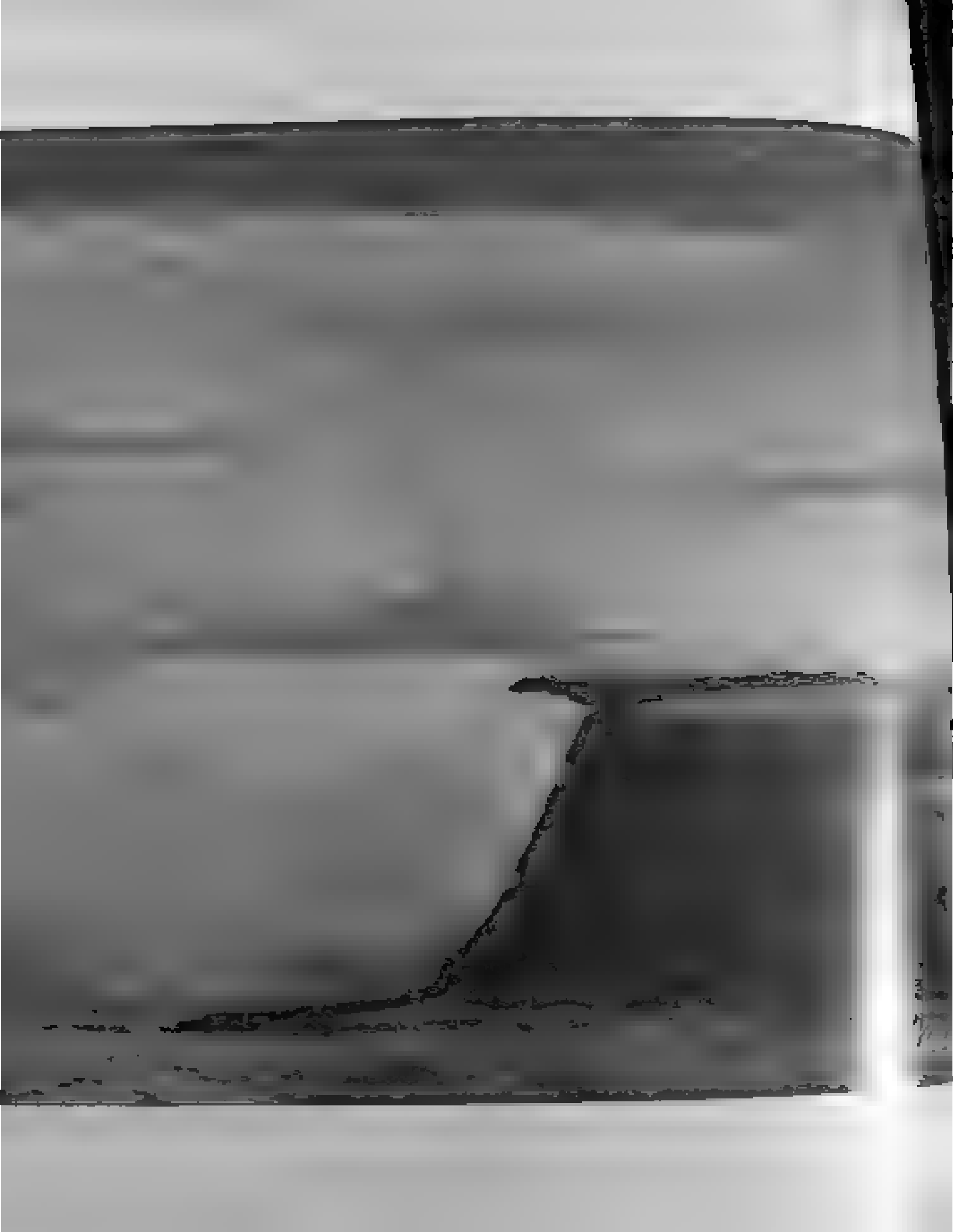
GATE

FOR
NIGHTS

The letters are large, 3D, and blocky. Each letter serves as a frame for a different black and white illustration. The 'F' shows a steam locomotive. The first 'O' shows a wide landscape with mountains. The 'R' shows a close-up of a mountain peak. The 'N' shows a town with a church steeple. The first 'I' shows a large building with a sign that says 'HOTEL'. The 'G' shows a group of people sitting on a bench. The 'H' shows a steep, rocky cliff face.

WAY TO THE ORNAMENT VALLEY







THE ART OF

by Michael Wallis with Suzanne Fitzgerald
Foreword by Pixar • John Lasseter



Wallis

CHRONICLE BOOKS
SAN FRANCISCO

To the Pixar Pit Crew. *Dadgum!*

—John Lasseter, Director
—Darla K. Anderson, Producer

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Library of Congress Cataloging-in-Publication Data

Wallis, Michael. 1943-

The Art of Cars / By Michael Wallis with Suzanne Fitzgerald Wallis
Foreword by John Lasseter
p. cm.

ISBN 0-8118-4900-7

1. Cars (Motion picture)—Illustrations. 2. Animated films—United States.
3. Pixar Animation Studios.
Wallis, Suzanne Fitzgerald, 1943- II. Title.

NO. 1766 L53C370 2005
791.4372—dc22
2004027692

Manufactured in China
Designed by Pixar Animation Studios

Published in association with Pixar Animation Studios
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10 9 8 7 6 5 4 3 2 1

Published by Pixar Animation Studios
in association with
Disney Pixar Animation Studios
www.pixar.com

Travel Stickers: Endpapers: Craig Foster Digital, 2003 Red Star Springs Postcards: (Page 1) Paul Topolos
Leipaint and Max McLaughlin Leisour Digital, 2005 Cars Logo: (Page 3) Andy Dreyfus and Bob Pouey (Layout)
Digital, 2004 Red Metal Flake Background: (Page 3) Colin Thompson, Digital, 2004 Courthouse Paintings:



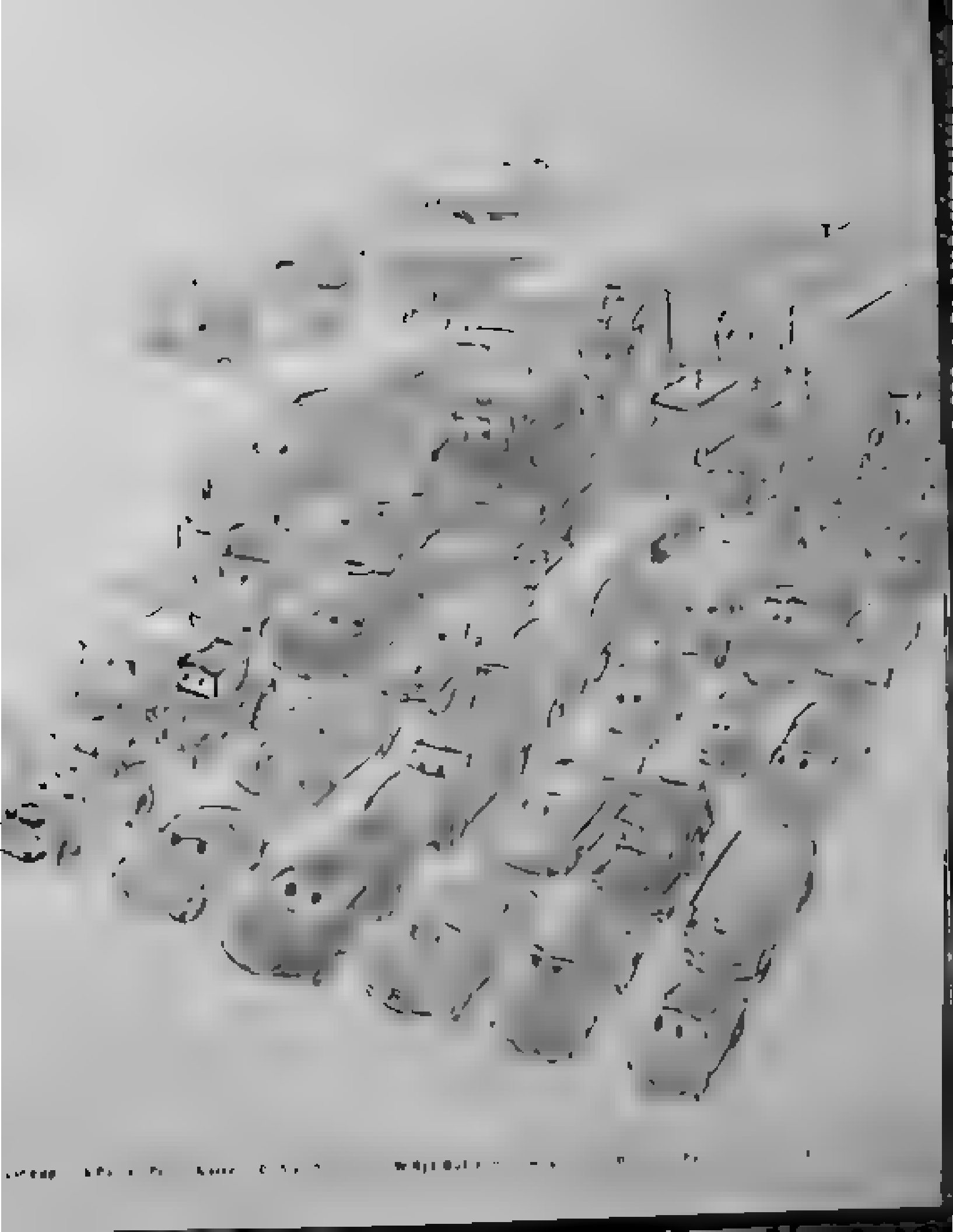
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Paint! Bud Luckey (layout), and Andy Dreyfus (graphics). Digital 2004 Courthouse Painting. L. Andrew Schmidt (model), Thomas Jordan and Bob Mayo (sculpting) and Tom-Claude Kallala (color). Log (paint) and Nat McLaughlin (layout). Digital 2005

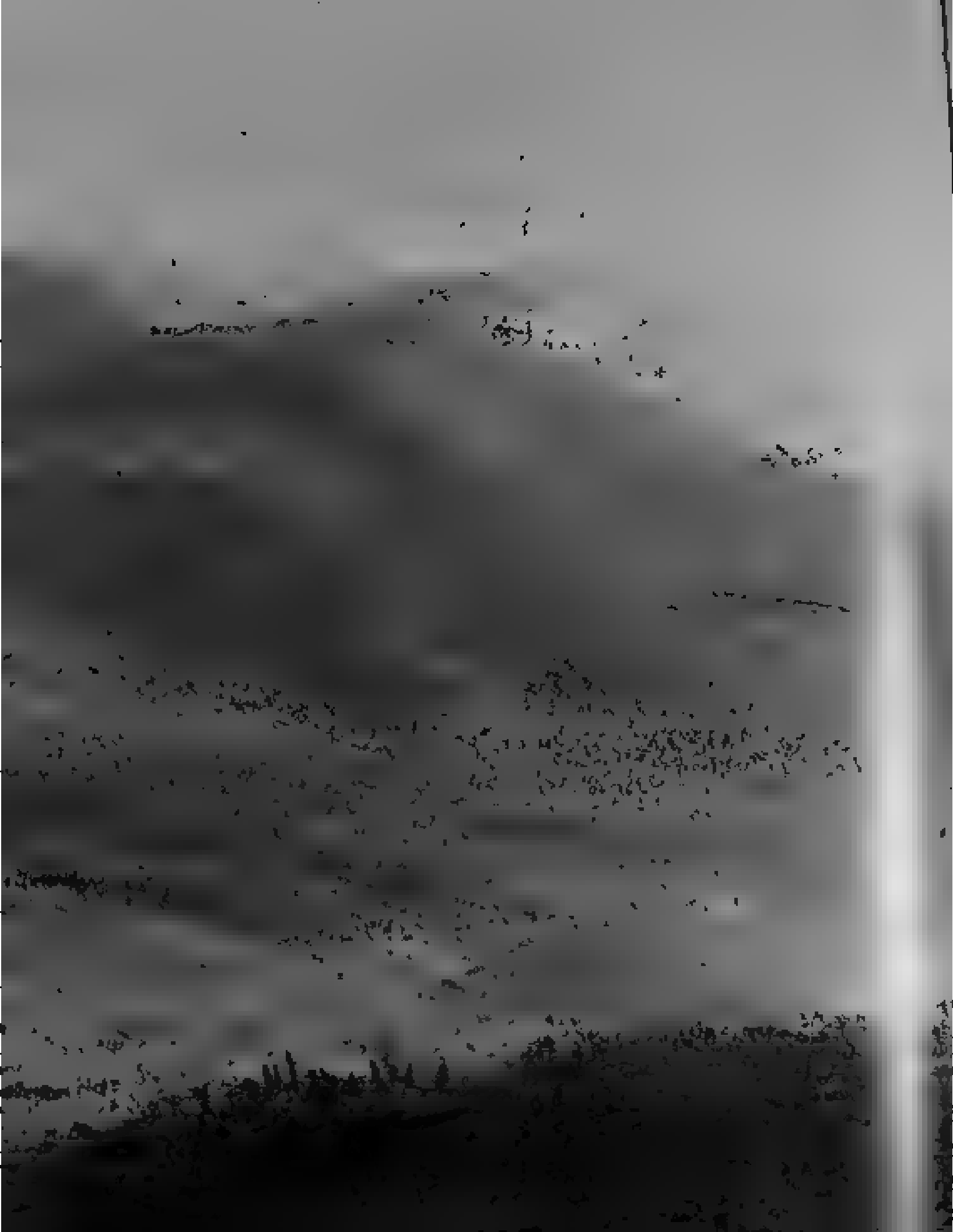
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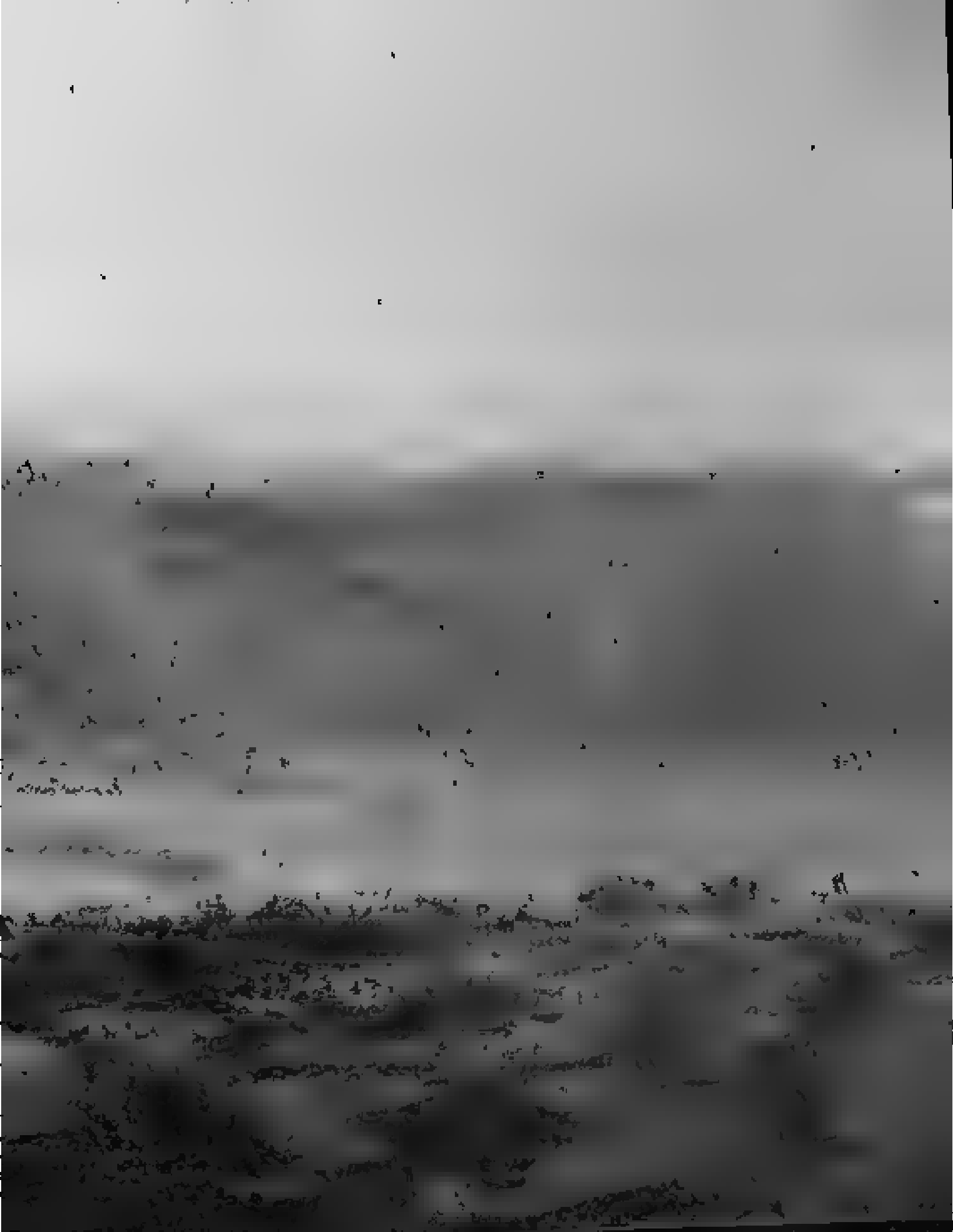














for

In Galena, Kansas, we found a lonely old tow truck that more than made up for the loss of Story Joe Ranft, however, saw beyond its rust and broken parts. They soon became kindred spirits. Joe gave Mater his warm personality and his capacity to see—and bring out—the best in others.

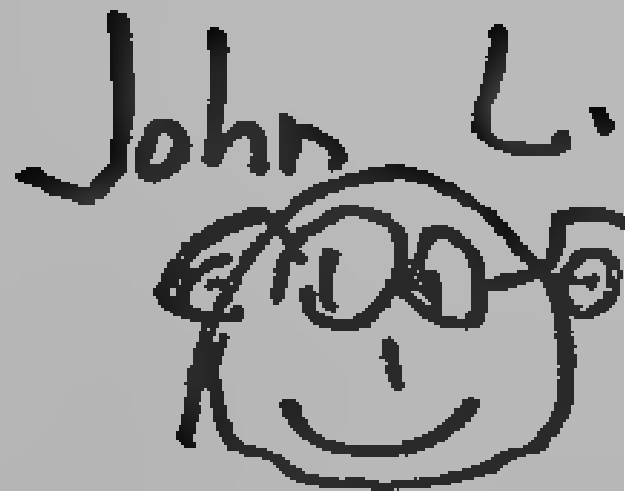
There's a piece of Joe in every movie Pixar has ever made.



Joe

Best folks would pass by without a second glance. Our Head
down parts—he saw the inspiration for the character Mater.
nth, his sense of fun, his humble and generous spirit, and

But Joe was truly the heart of Cars.



One of the things that first drew me to computer animation was its potential to create worlds that don't actually exist—but boy, they sure look real. The more I worked with it, the more I realized that to take full advantage of the medium, you have to pay as much attention to the believable as you do to the unbelievable.

Doing research on the subjects of our films has become a matter of principle for us. We care about all the little details. It comes out of respect not only for our medium but for our subject matter and for the people who watch our movies. We spend years on each film, and we want everyone in the audience to love and believe in the world we're creating as much as we do—especially the people who are already passionate about the subject. They're the ones who will know immediately when it's not right.

When we started researching, it was essential to be essential. The first time I immediately jumped to see the story the way that in order to. No movie should ignore that robbing the Route 66 is a tender, or billboard, or through a come for to create even to pay atten



Foreword

Started working on *Cars*, I knew that and getting the details right would to the story. What surprised me (or essential) it turned out to be. The drive on Route 66, what immediately stood out at me was the way you could see of each town—its rich history and that the modern world had bypassed it gave a few minutes of driving time. Let along the Mother Road could sense of history without completely a setting of its soul. The spirit of in the details: every scratch on every curl of paint on a weathered every blade of grass growing up cracked street. Those details don't live in the computer—you have to see every single one. So you really have attention and do your homework.

We ended up doing more research for *Cars* than we'd done for any other project here at Pixar. What we learned helped us to create our movie. It permeated everything—the setting, the characters, and even the story. But it also became a journey with its own reward, one we wanted to share with you in this book.

-Director



Introduction:

California

John Lasseter, the Academy Award[®]-winning director of *Cars* and one of the founders of Pixar Animation Studios, was just a little boy growing up in Southern California when he fell hopelessly in love with the art of animation.

"I absolutely adored the animation cartoons, but you have to remember that when I was a little guy there were no home video or cable channels. I got my big doses of animation in front of our TV on Saturday mornings or after school. I'd get up at the crack of dawn, get a bowl of cereal, and watch cartoons." As he fed his appetite for animated art, John also developed what would become a lifelong fascination with cars and all things automotive.

"Slice open one of my veins and cartoons will pour out, and then open another vein and you'll get a flood of motor oil," is how he explains it.

These twin obsessions—art and cars—were planted as a six-year-old youngster's fertile imagination took root, and decades later they blossomed into the feature film *Cars*. Those of us who don't know John are not at all surprised that an animated film starring only cars has always been one of John's dreams.

Born in Hollywood in 1957, John is as much a son of Jack Kerouac's novel *On the Road* as the now classic '57 Chevy. He was raised with his brother in the suburban community of West Hollywood, Los Angeles. Chevrolet's advertisement for its latest model boasted, "You can be as proud of it as a Chevy!" The boy already knew all about Chevrolets. His father, Paul, worked as a parts manager for Chevrolet dealerships in West Hollywood and La Habra. John inherited his father's love of cars and his father's seriousness and as a teen he worked at a dealership.



Dreaming

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Whittier, east of Los
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ryve since John's
arts manager at
Whittier and nearby
s Dad's car con-
old a part-time job

When he wasn't watching customized muscle cars, hot rods, and lowriders strut their stuff on Whittier Boulevard—prime cruising in Los Angeles—John focused on other passions. With the help of his mother, Jewell, a high school art teacher for thirty-eight years, he fed his artistic side.

"My mom always brought home extra paints, paper, and markers," recalls John, "so I was constantly creating little art projects. I was really blessed to be in a family that loved and supported the arts, including the art of animation." At the tender age of five, John received a \$15 cash award from the Model Grocery Market in Whittier for a crayon drawing he'd made of the Headless Horseman.

As a high school freshman, John discovered Bob Thomas's book, *The Art of Animation*—a behind-the-scenes look at Disney's making of *Sleeping Beauty*. He instantly devoured the

book and realized that people actually made a living doing animation. He had found his calling.

While still in high school John became even more serious about studying art and drawing techniques. In his senior year he began corresponding with the Walt Disney Studios and learned that they were establishing an animation program with the California Institute of the Arts (CalArts). John applied and became the second student to be accepted into the start-up program. After four years of intense study with the masters of the medium at CalArts, he joined Disney for a successful five-year stint in the feature animation department. After leaving Disney in 1983, John joined a small computer graphics division of Lucasfilm, which was exploring making cartoons with the new technologies they were developing. In 1986, this group was sold and Pixar Animation Studios was born. John was the studio's first animator.

During the production of *Toy Story*, John would commute each day from his home south of the

San Francisco Bay Area to his home in Richmond, often a 100-mile round trip. He was involved in a Pixar production called *Red* that Bob—also known as Bob—the red sports car, worked as an engine. John was an acknowledged car fanatic and from the studio's inception he worked exclusively about cars.

"I still can see Bob in my office after arriving at the office saying, 'One of the cars in the movie,'" recalls Ed Catmull, Pixar's chief executive and production designer.

"I knew we had to make a car that making a car was fun," says John. "We tackled the cars we tackle at Pixar."

Many of John's early projects were for the film *Toy Story*. He turned John's dream into reality after the wrap-up



Area to the studio in Point
carpooling with Bob Pauley,
a designer. John soon discov-
Detroit native whose father
pioneer for Ford—was also an
ic. During the long drives to
So the two men talked almost
cars.

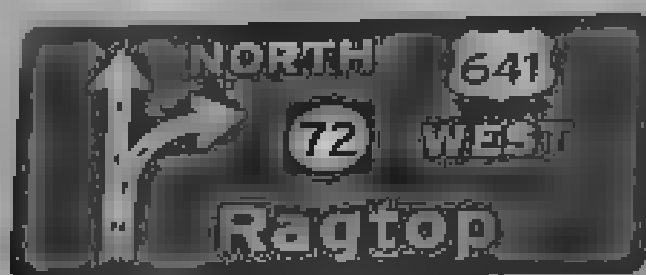
eb and John coming into our
ng at the studio, and John
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Bill Cone, another Pixar pro-

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But then, so is every subject
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xperiences provided inspira-
Cars. The event that ultimately
am into reality came in 1999
of *Toy Story 2*. Needing a

break after nine straight years directing Pixar's
first three feature films, John and his wife,
Nancy, loaded their five sons into a recreational
vehicle and took off on the open road.

"It was a very long journey. I took off for two
months and we just drove. We made no plans
and no reservations. We put our feet in the
Pacific Ocean just north of the Golden Gate
Bridge and headed east. Our only plan was to
eventually dip our feet in the Atlantic. We just
traveled across the country from coast to coast
and took in everything. It was such a great
adventure, but the true epiphany came in North
Carolina one afternoon when I was about
halfway through a rather bland taco at some
chain restaurant. I suddenly realized that I
could be anywhere in America and here I am



eating a taco in North Carolina, when there's plenty of genuine barbecue all around us! Why eat Mexican food in barbecue country? We left immediately in search of a hometown eatery where the folks go to feast on a local staple—great barbecue."

It was a turning point for John. He had experienced firsthand how America had become overrun with predictable, homogeneous franchises. Now, after enjoying regional cuisine, he found himself searching for those special places that still offered the real thing. John also discovered that the trip was having an enormous impact on his family. "I realized that I had been working long hours and was beginning to lose touch with my children. My wife had warned me that one day I'd wake up and my kids would be off to college and I would have missed it. Being with each other on this road trip brought us closer together."

All the way back to California, John thought

about the movie he wanted to make when he walked into the studio. "One of these days . . ." John simply said, "Let's make our own movie."

Inspired by his revelation in his car with his family, John decided to make a movie with cars as characters who explore the unexpected along the nation's surprising roads, and learn that the "journey is the reward." The film's concept was coming together.

At Pixar, research is a chief ingredient in creative concoction. Each project has its own challenges, but the extensive research process—planning, questioning, sorting, sifting, synthesizing, and testing—never varies. So whether it's toys, bugs, monsters, or fish, Pixar always has people to gather knowledge about the world. In *Cars*, the main subject pro-



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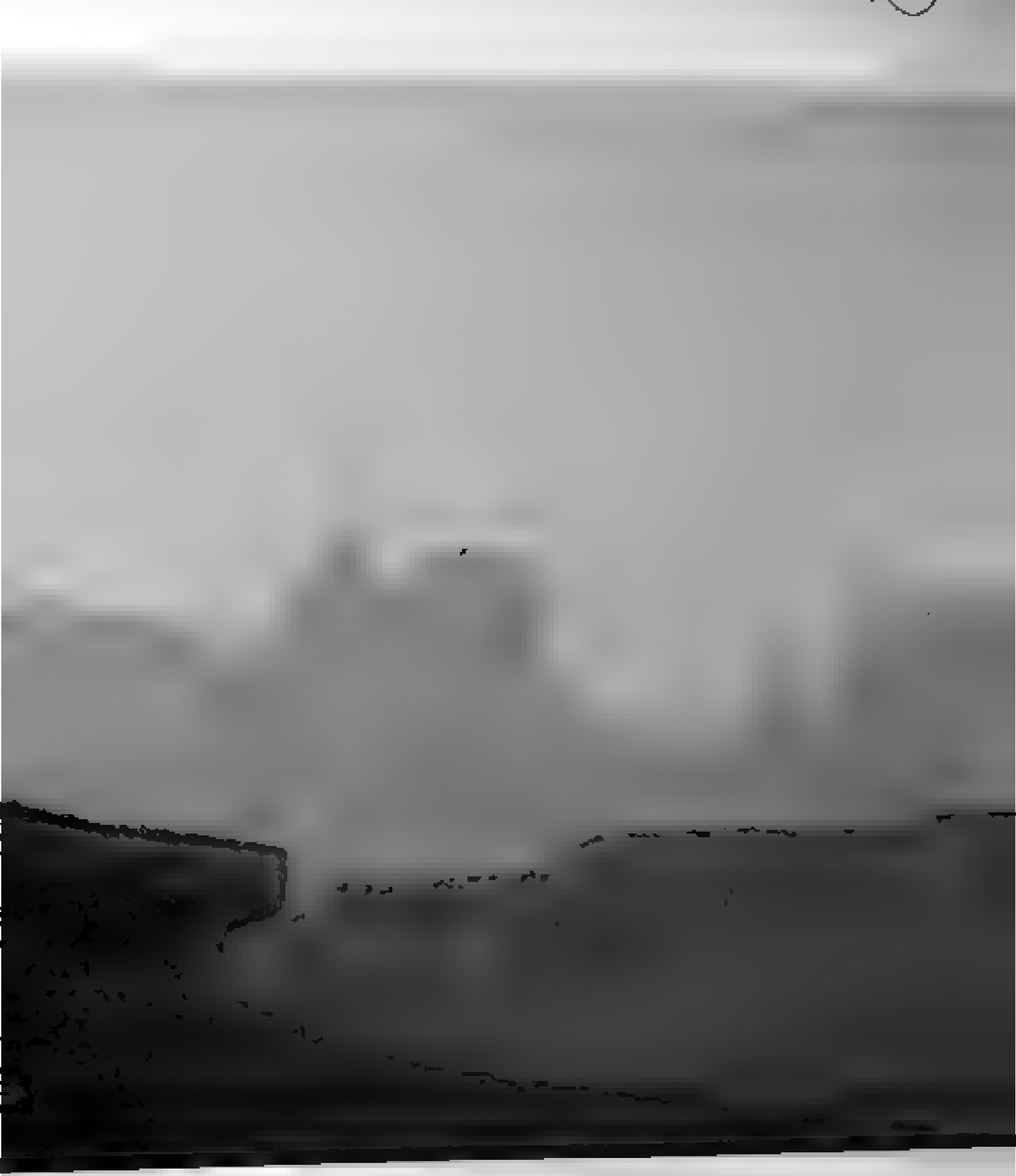
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proved to be as

broad as the themes of previous Pixar films.
Although John and the Pixar team knew a lot
about cars they also knew that making a fea-
ture film about them would require plenty of
research.

"John is an absolute stickler for research,"
explains Production Manager Jonas Rivera.
"It is really our bottom line—a key part of
every film we do. Research is vital and really
never ends."

This film would be no exception. The Pixar
team traveled the nation and watched every
video and documentary they could find about
cars and highways. In this book, you will see
how the research they gathered at manufactur-
ing plants, speedways, and automotive muse-
ums, and on historic Route 66 itself, inspired
the filmmakers and influenced the early visual
development of the film.







Inspiration

Like all of Pixar's films, the story
came from the heart of its director. On
Walt Disney Studios released a
called *Susie, the Little Blue Coupe*.
was just seven minutes and thirty
years later, John Lasseter, a bod-
tion artist who wasn't ever born
after *Susie's* debut, saw the film
re-run and was so taken with it
with him forever.

Like most good yarns, the movie
The film follows the life of a small
named *Susie*. We see *Susie* com-
line and go to the showroom. We
her owner and their happy relat-
when he decides to trade *Susie*
model. Then we see *Susie* discov-
band led and ultimately *Skid Row*.
There she stays until her glorious
youngster reunites the *Forlorn S*
her into a snappy hot rod. It is the
live regenerative story.



© 1952 Disney Studios

of Cars comes
a June 6, 1952,
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's plot is simple
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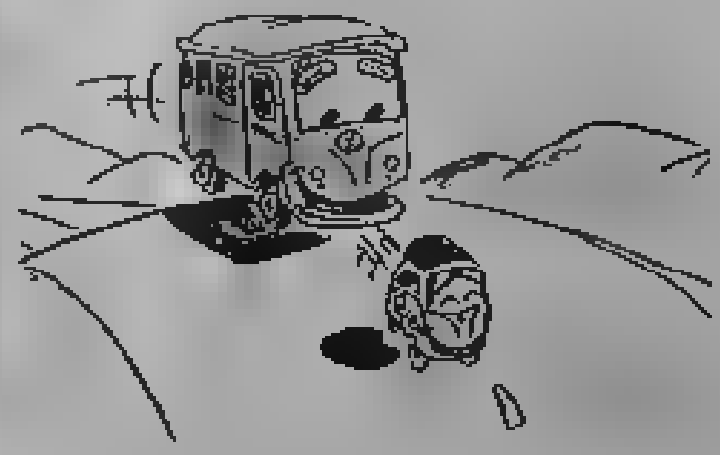
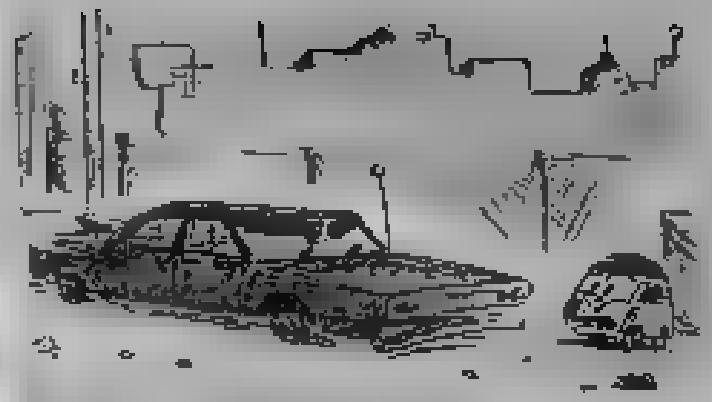
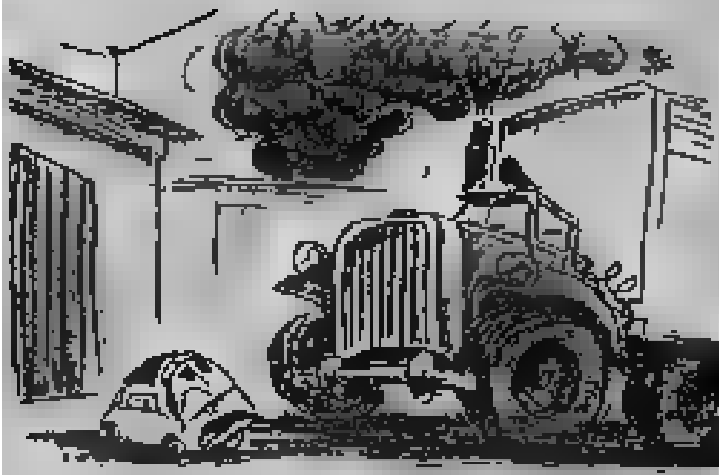
Created by legendary Disney story artist Joe
directed by Clyde Geronimi, animated by Frank
Thomas and Oliver Johnston, and narrated by the
recompensated Sterling Holloway, this short film is a
skillful blend of humor and pathos—in style
Disney's expertise at giving sympathetic life to an
inanimate object. Susie, her friend, even talking
from her window, lives on as one of the warmest
anthropomorphic machine characters in screen annals.
Lawler, who had long watched Susie in reruns on
television and later studied the film as an appren-
tice animator, absorbed every nuance.

Becomes later during the production of *A Bug's
Life* would have contributed story material to it
and serve as inspiration in the early stages of
Cars's development. Called *The Yellow Car*, this
first attempt at an automotive story was developed
by Pixar on Jorgen K. Nielsen's sketch, and it pro-
prio, under a his hometown of Denmark. The
story followed a little yellow electric car living in a
small town. Because of its differences, this character
was disliked by the town's other cars, who were
portrayed as suspicious and prejudiced.

CAR

"In Denmark there has never been car production because the country is too small," says Jørgen. "Yet in the 1980s some enthusiastic folks got the idea of making a three-wheeled one-person car that ran on electricity. They put it into production and it worked great in the city, but out on the highway it was too slow. People also thought the car was ugly. I thought the electric car was ahead of its time, and I struck me as odd that my fellow Danes didn't agree. It reminded me of *The Ugly Duckling* by Hans Christian Andersen. This famous Danish character wasn't accepted at first, but in the end it proved to be right on the money."

The *Yellow Car* was never produced. It proved to be too slim a story to wrap a Pixar feature film around, yet the concept remained a true inspiration for what was to follow—most notably the idea of a small-town setting and the characters of Filmore and Sarge.





Fast Lane

From the beginning everyone at Pixar called the new film project *Cars*. That was the name that would stick. It was an obvious choice, since all the film characters were to be automobiles. Naturally, of major concern to the creative team was what kinds of cars to choose for the character roles.

Given that the race car has become the ultimate symbol of our passion for speed, power, and uncompromising individuality, Lasseter felt that a hotshot racing car would be an ideal candidate for the main character. Although the film would ultimately end up including a large assortment of automobile makes, models, and types, the Pixar team made race-car research a top priority.

"I told my wife I had to go to race after race for the good of Pixar," John jokes. "Even though we were creating an animated film, I wanted it to be authentic in every single detail," he explains. "We had to have exact model cars, the real

sounds of the engines and cars, and the look and feel of the racing world. We were fast and loose with the facts. We did the homework."

And so the Pixar team took to the streets, made a beeline for the nation's race tracks and got behind the scenes to see how the cars are built by hand, the sport's evolution, and meet the drivers, pit crews, and die-hard fans. They let the tracks to hear the rumble of the engines and the din of the cheering in the bleachers. They went to the races, they rubbed and spilled fuel and they saw a thousand tailgate grills.

The team soon learned that cars are a dangerous sport—perhaps the most dangerous. They watched fearless drivers in three-thousand-pound race cars zooming at track speeds of more than two hundred miles an hour. They witnessed huge



crowds, and the look
We couldn't play
We had to do our

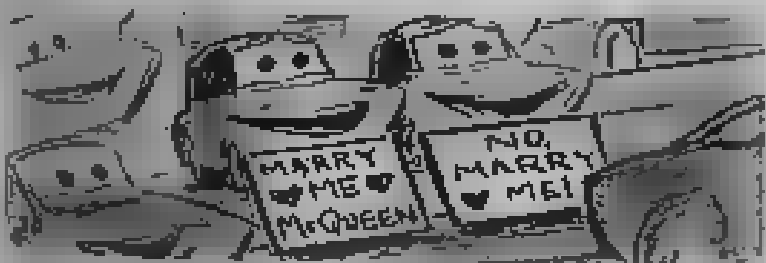
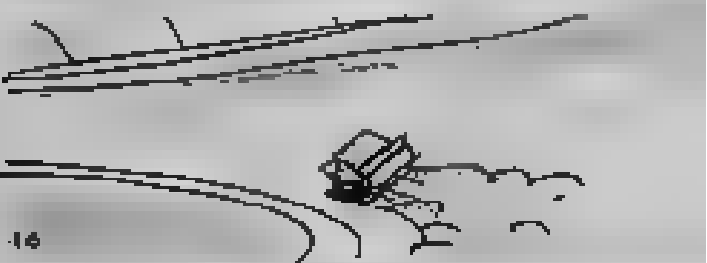
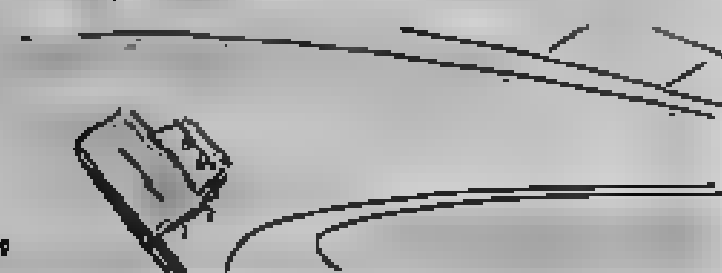
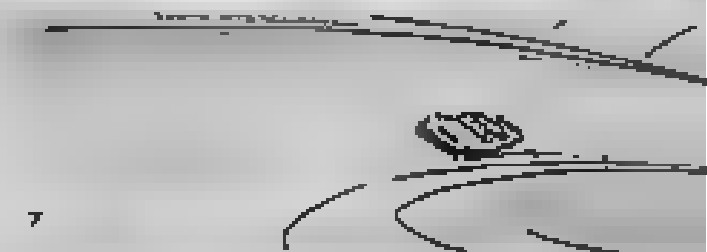
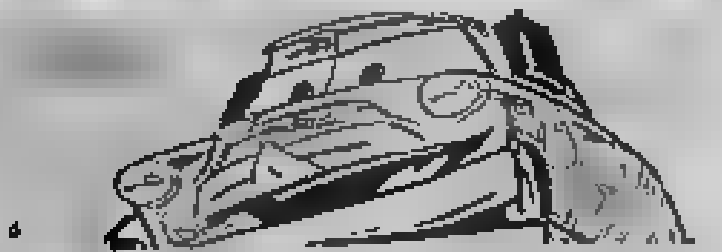
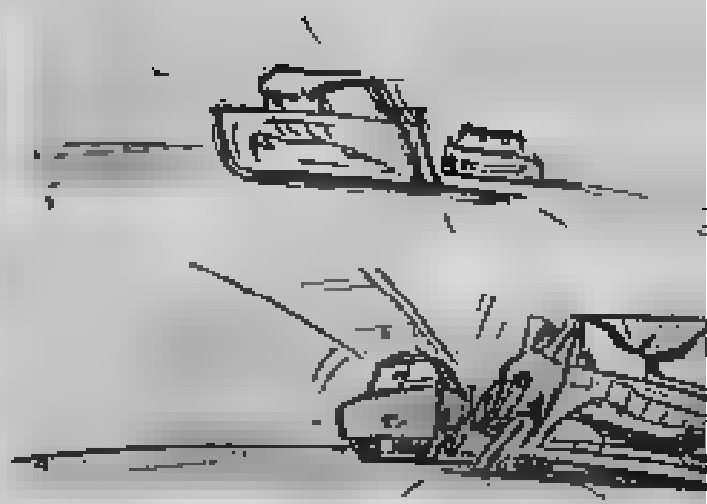
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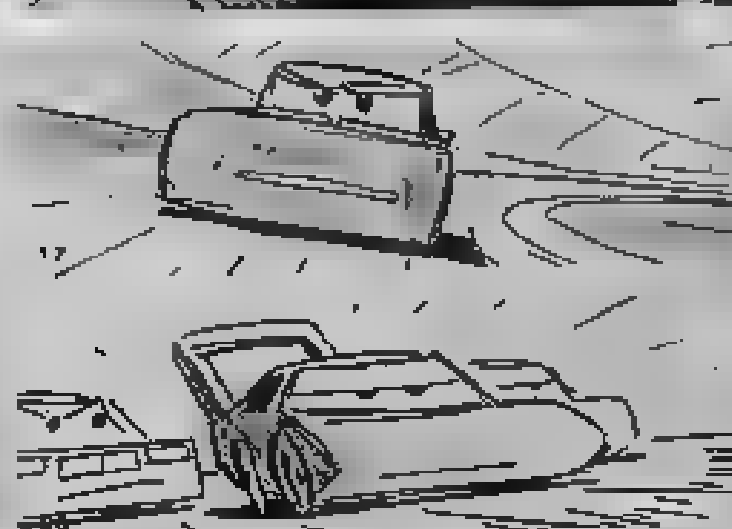
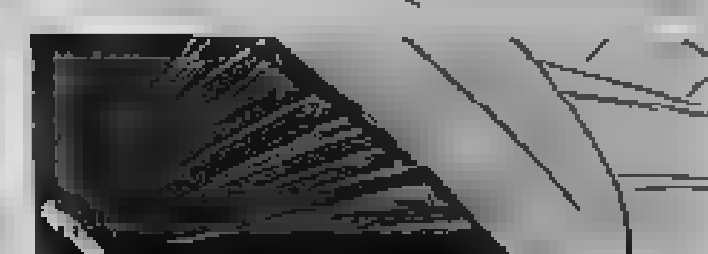
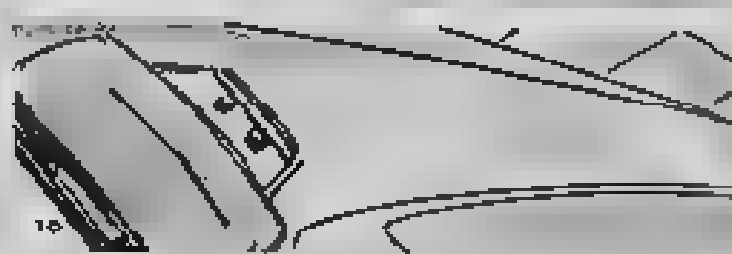
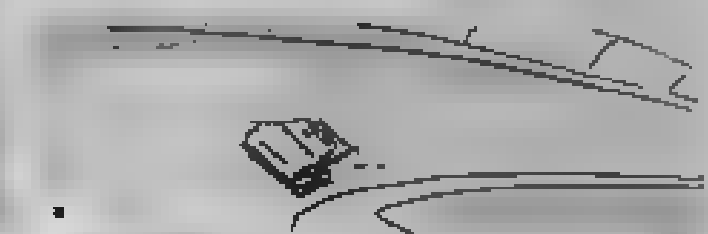
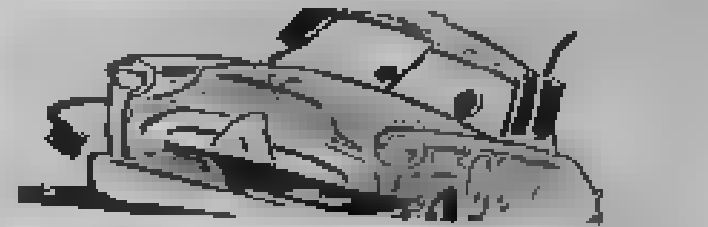
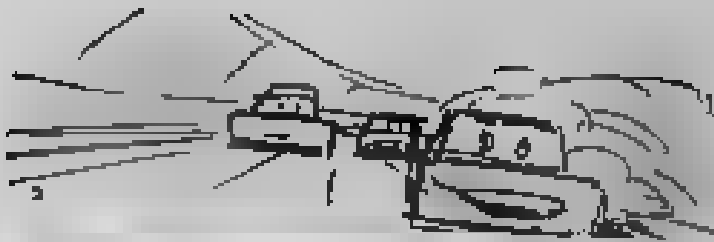
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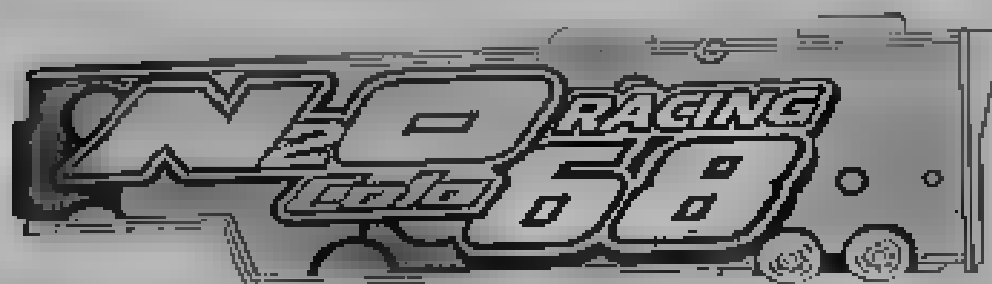
smaller mishaps that occur when cars race
only inches apart in tightly packed groups.
The team journeyed to racetracks in Las Vegas,
Nevada, Sonoma, California, Bristol, Tennessee,
and elsewhere. They went to Lowe's Motor
Speedway in Charlotte, North Carolina—con-
sidered in most racing circles the mother of all
stock-car tracks.

They met Richard Petty, the leader of a four-
generation racing family who gave the sport thirty-
five years of competitive racing before retiring
in 1992. Petty's record of two hundred victories
and seven championships stands as a tribute to
the man known by his many fans as "The King."

Not only did Petty prove to be an invaluable
resource, but he provided voice talent for Cars
as well. His character—a sleek '970 Plymouth
Superbird appropriately named "The King."
is a role model for young upstart racers. Even
though he has won more races than any other
car in history, The King is still a down-home guy





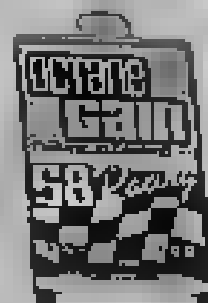
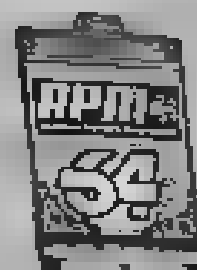


who knows that it takes more than trophies to make a true champion.

The dedicated community of racing fans left an indelible impression on the *Cars* production team. These are people who consider car racing a sacred weekend ritual. They drive lumbering RVs down boring interstate highways for days, sleep in tents, eat from ice chests, and sit in uncomfortable grandstand seats under a scorching sun just to see their favorite driver make the rounds on Sunday afternoon. In the infield of the Lowe's Motor Speedway in Charlotte, the team met with two such devoted fans, named Mater and Larry, atop a small rise known as "Redneck Hill." Mater, the self-appointed mayor of Redneck Hill, and Larry gave the team an inside look at the fan world of racing. In fact, the team was so taken with these two that they included them in the film, in a cameo appearance as motor-home fans. Mater's name was also borrowed for another character: the lovable rusty tow truck who befriends McQueen.

"What an education!" exclaims Purcell. "Rubbing elbows with the fans helped us a lot. Just watching and hearing the power of the excitement on the shoulders of the pit crew. We even went to hockey and basketball, not for the games but to get a sense of the screaming fans. The world firebrand added a lot of authenticity." Also, research at the racetrack eventually led to the film's exhilarating opening sequence: the final race of the season, the Piston Championship—complete with a photo finish.

Back in California, John Lasseter learned the basic techniques of animation from the instructors at the Jim Russell Racing School. "I wanted to experience that special adrenaline rush that comes from sports, and he was striving

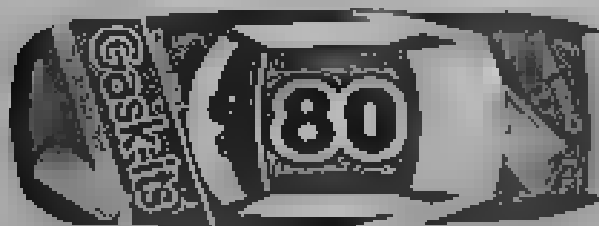
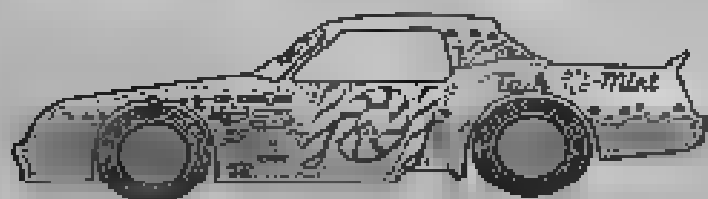
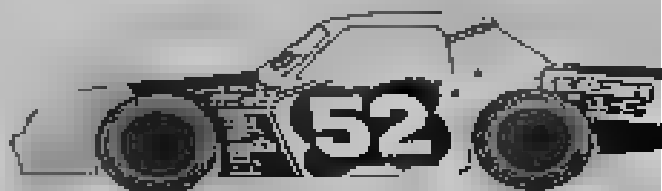
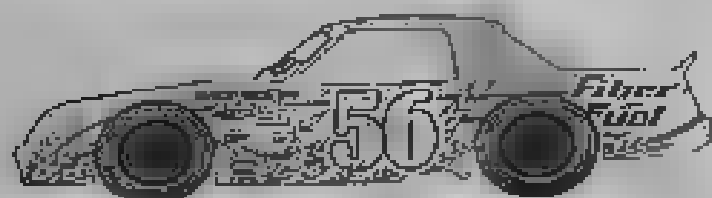
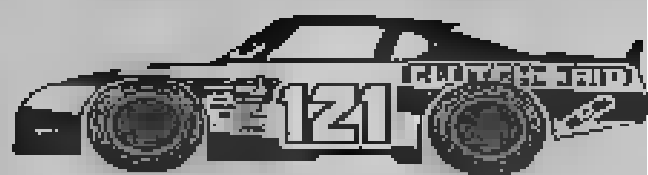
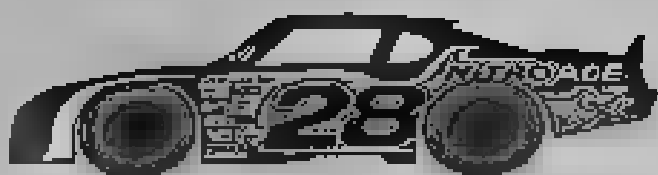


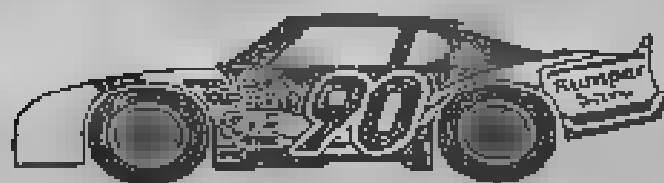
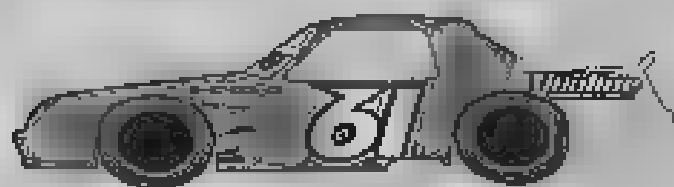
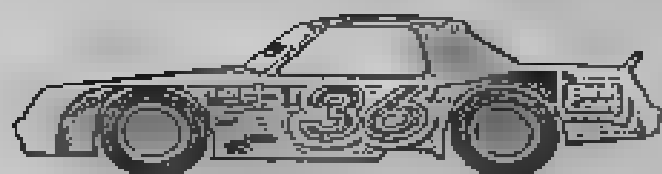
ins story artist Steve
with the die-hard race
alking on the track,
engines, looking over
ws was so important.
d pro football games,
t a feel for the inter-
Experiencing the rac-
so much to this film's
h gathered at the
the creation of the
scene built around
—the Piston Cup
with screaming fans

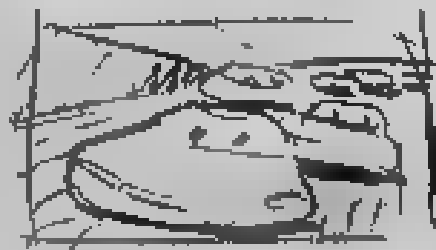
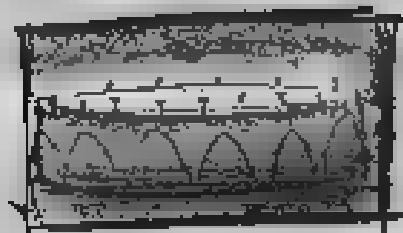
the animation. He needed to know just how it
feels to live loud. This experience allowed John
to provide spirited direction to Owen Wilson, the
voice talent for Lightning McQueen, a hotshot
race car who has only one thing on his mind—to
be the fastest to the finish line.



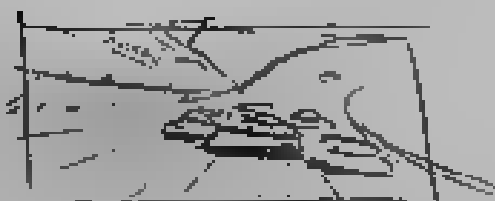
asseter took racing
ay from the expert
ell Racing School. He
as because he wanted
brand of exhilaration
only comes from motor
g for authenticity in







1



2

FIRST RACE

@ NIGHT ON A TRACK

- A SMALL TIGHT
1/2 MILE OVAL
HUGE (PUND) LITTLE TRACK
- LIKE A BULL FIGHT.

ANGLES FAST CUTS

BRIGHT VISUALLY LOUD

INTIGHT

CARS ARE CLOSE & TAKE
OUT A BUNCH - MORE CONGESTED

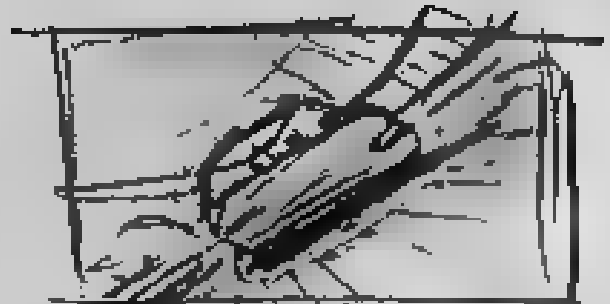
NEVER SEE SKY
IN A BOWL

BIG RACE
CALIF SUPERMAN

IT'S HUGE - SCOPES
IMPAIRED - OUNCE SILE
HIGHER SPEEDS
BETTER CRASHES
YOU CAN SEE SKY -



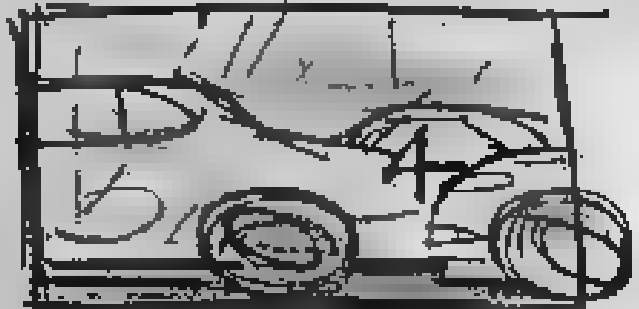
TIGHT/RUNNING FILM



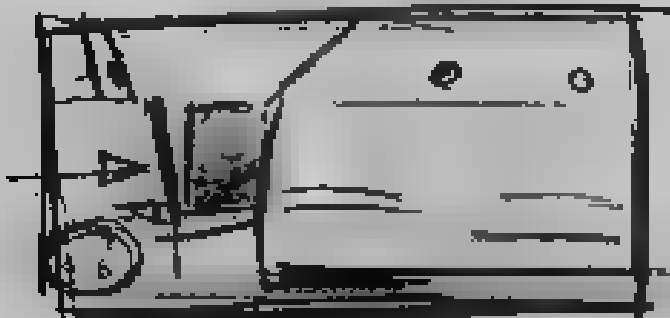
ON THE BIG BANKS



THE LEAD GROUP TRACKING WITH



MOTION DRUGS OR PAIN



EYE IN PIT 320



IN YOUR FACE

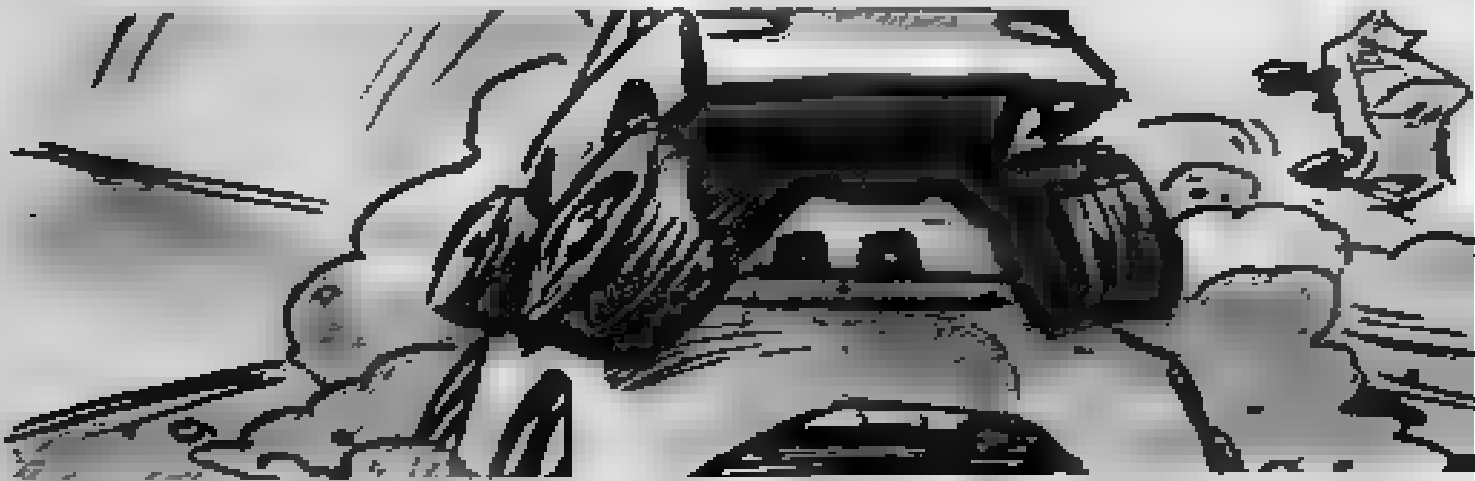
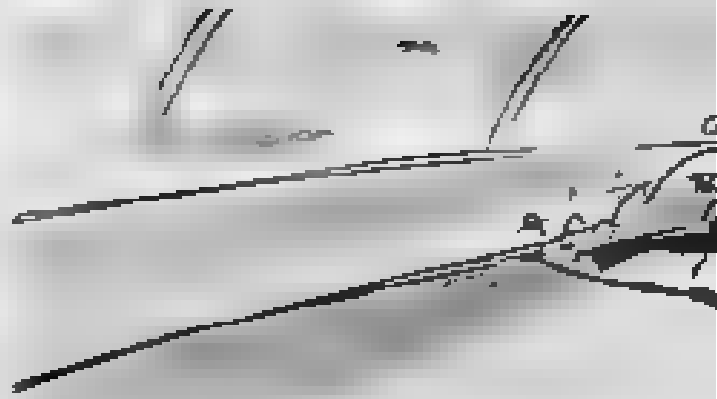


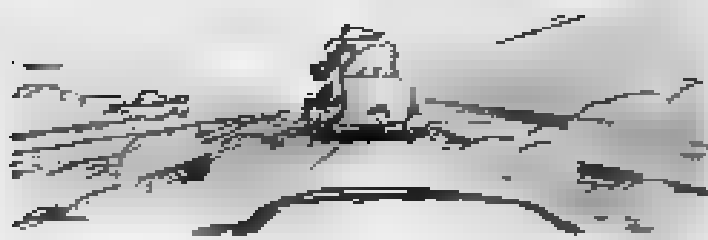
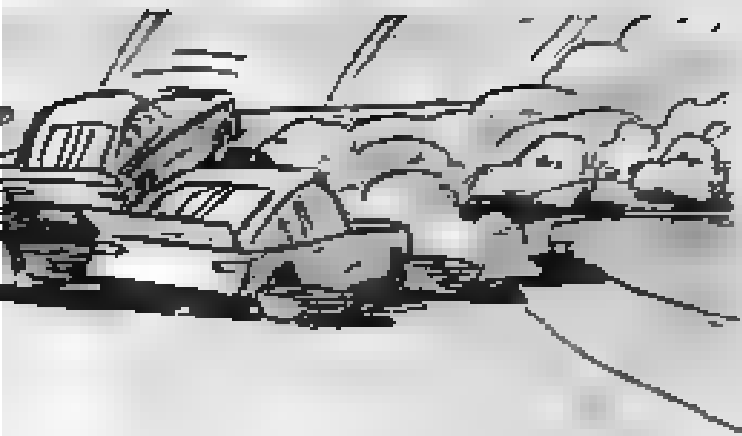
LONG LENS

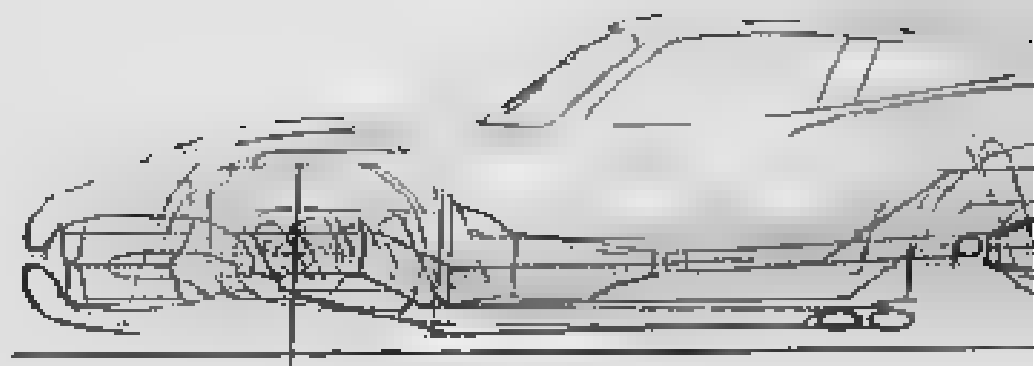


DYNAMIC ANGLES
STAYING W/ THE HORROR
THE WORLD A BLUR

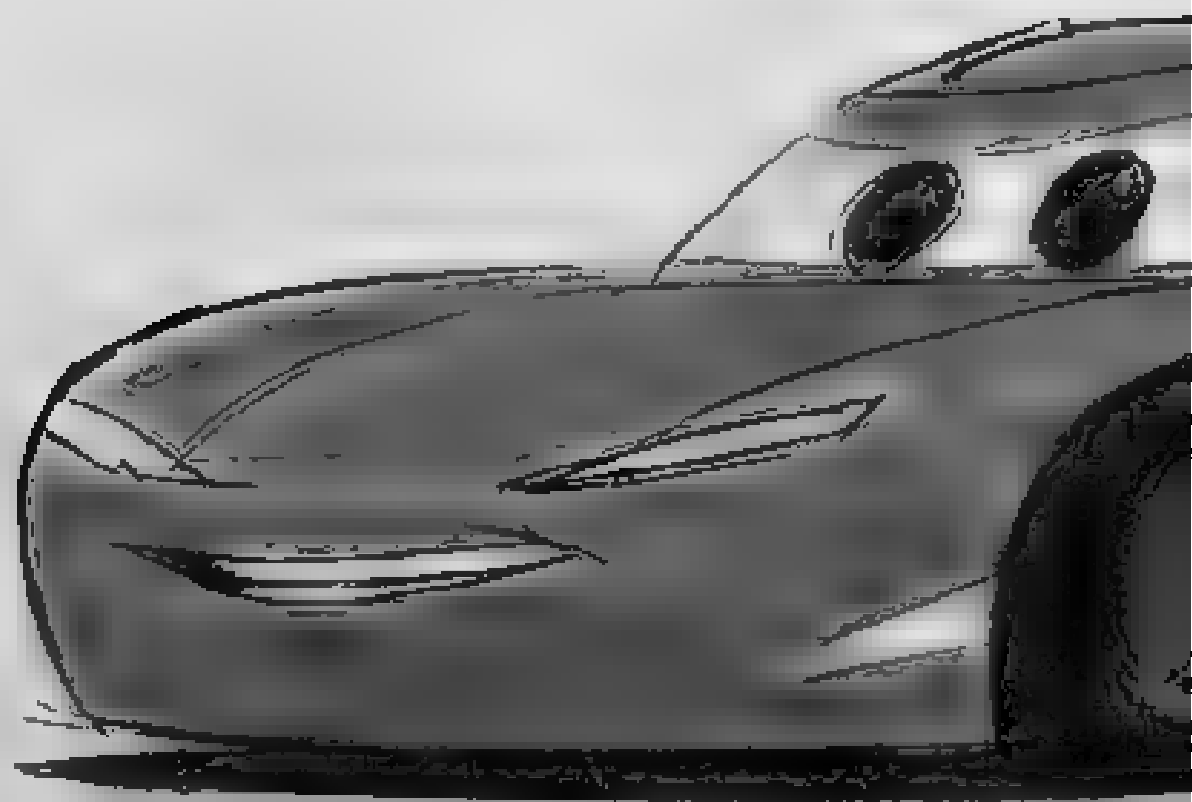
TIGHT
CLOSEUPS
DYNAMIC ANGLES!
FAST/QUICK CUTS

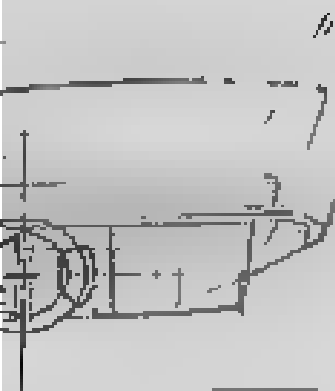




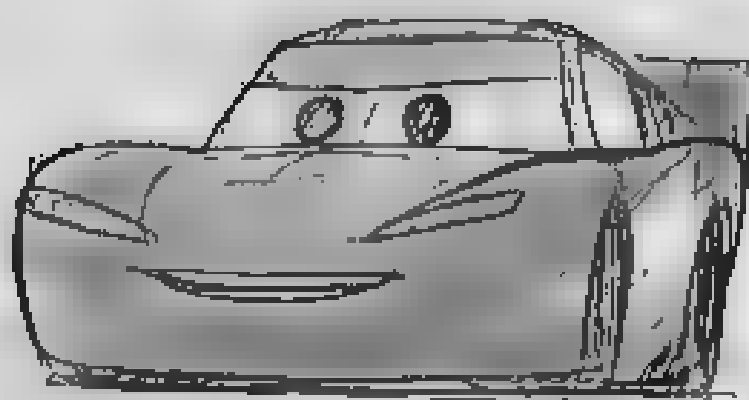


Lightning Mc



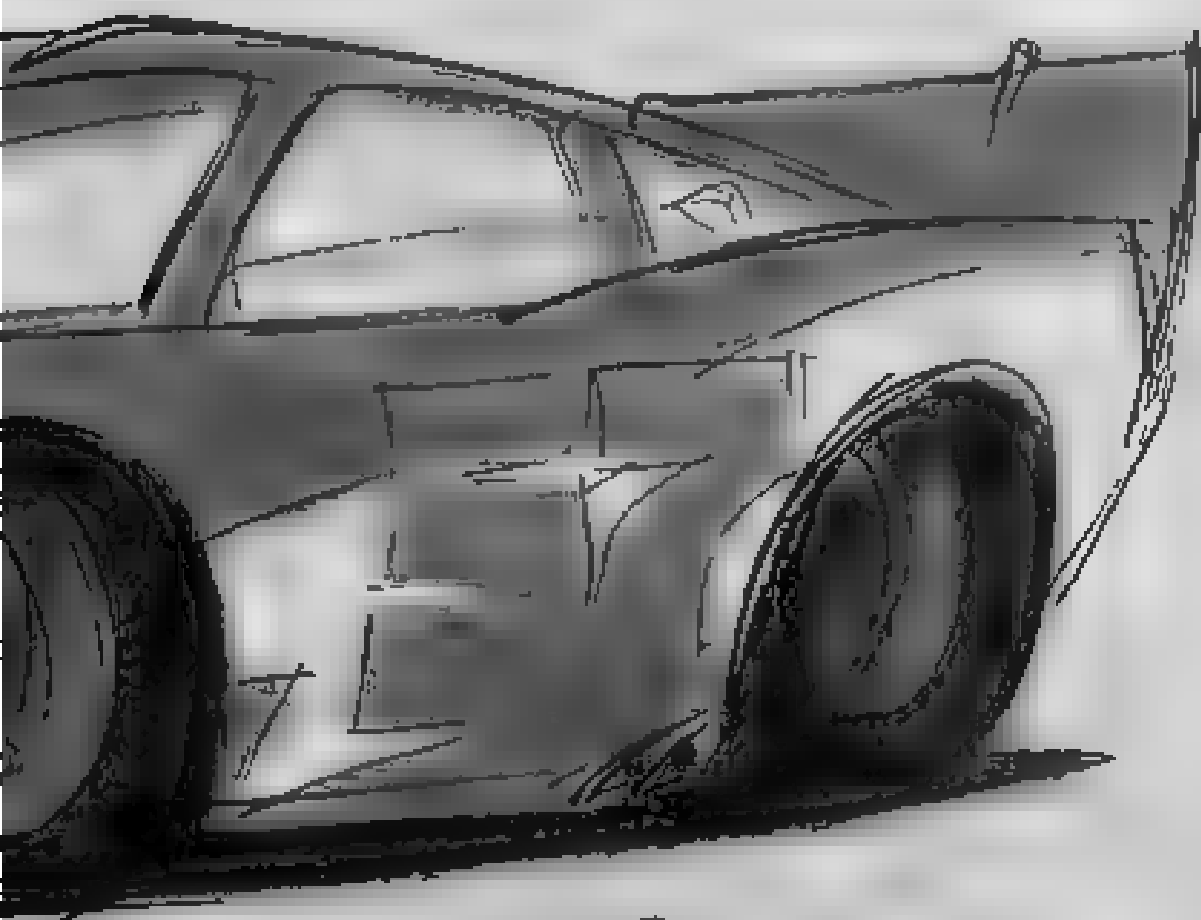


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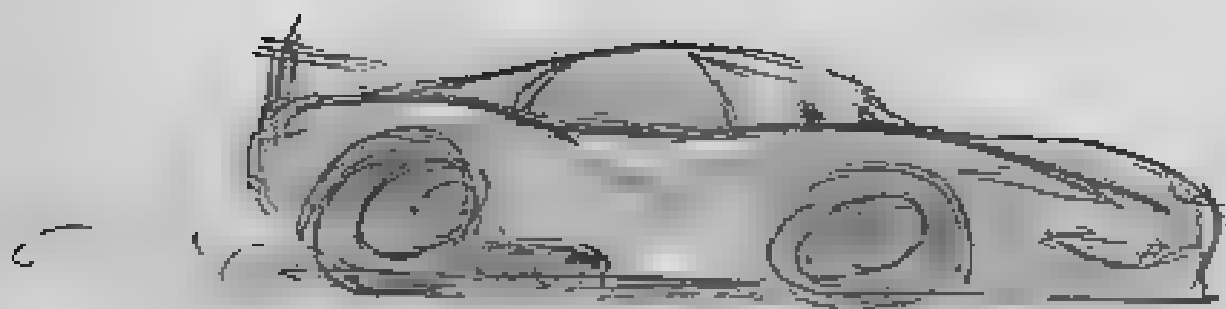


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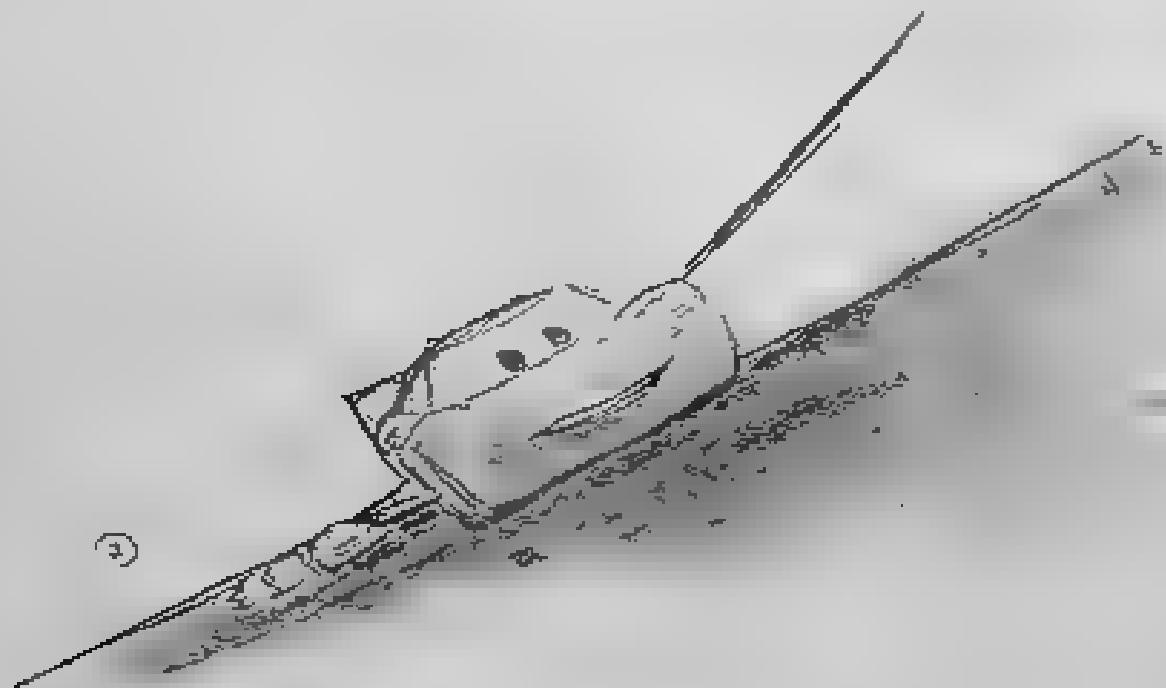
Queen



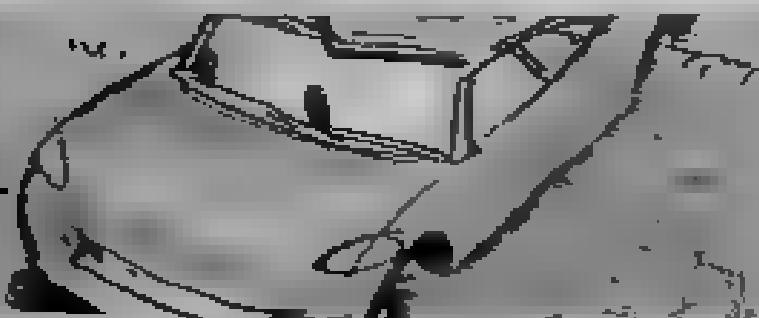
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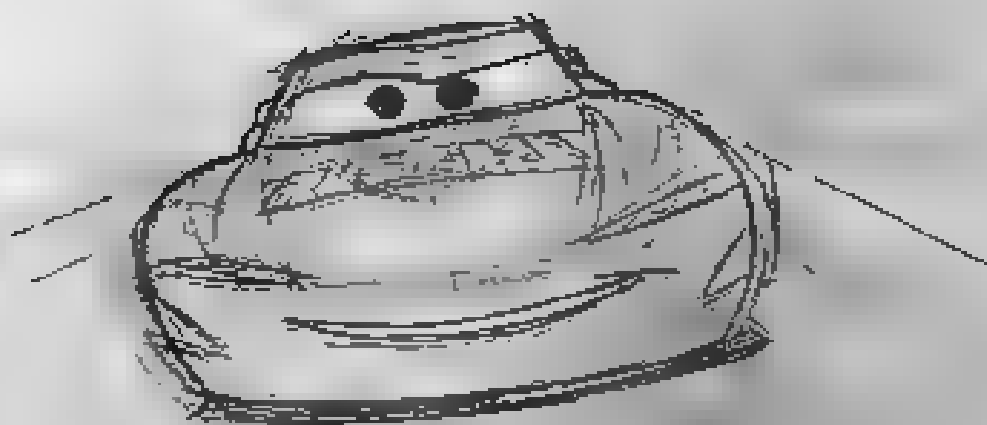
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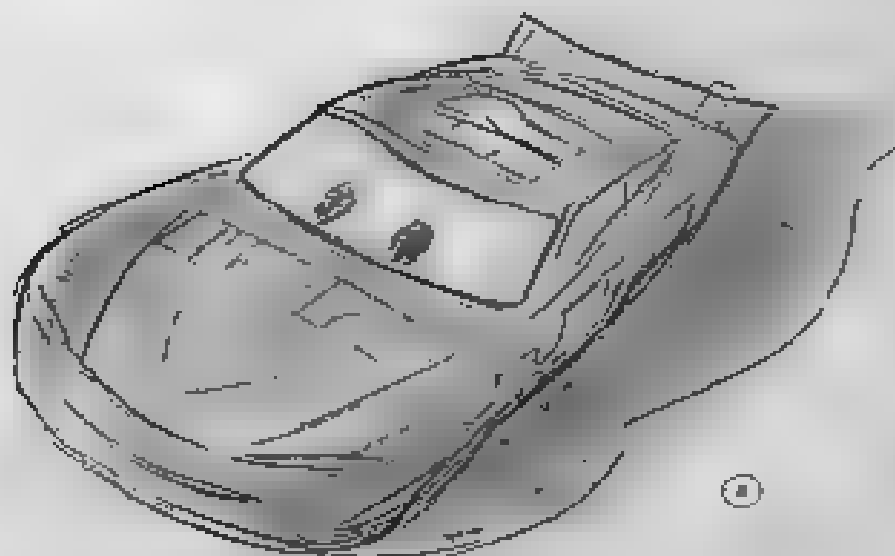
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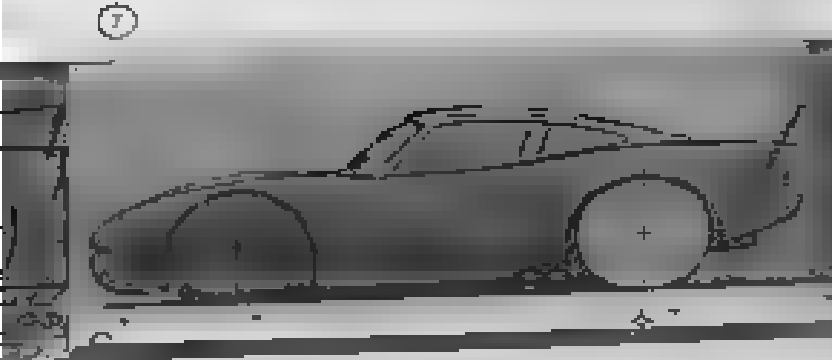
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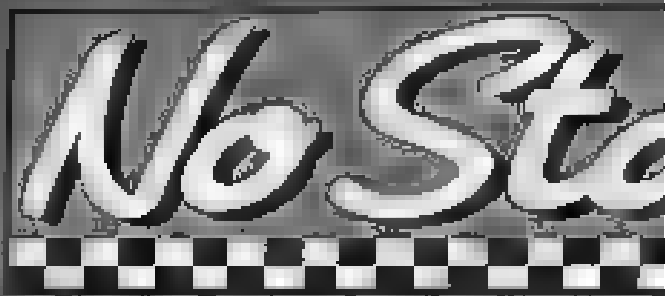
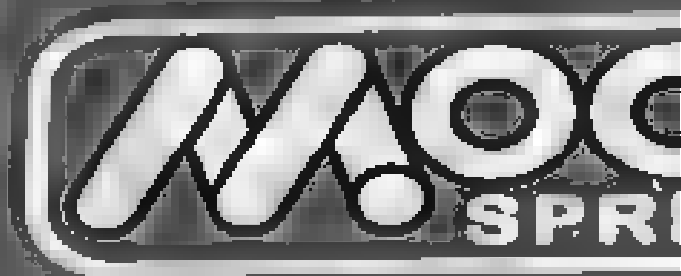
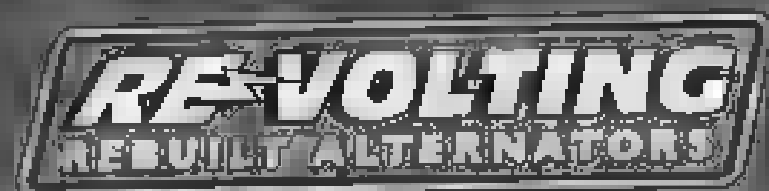


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CUP

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THE RELIEF

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LIGHT

NEUROADE

REVOLTING
SUBSTITUTION

OCTANE GAIN

Vitoline

GOVETS

EASY TOL

PISTON

CUP

WOOD

NO S

CASPRIN

FOR EVER

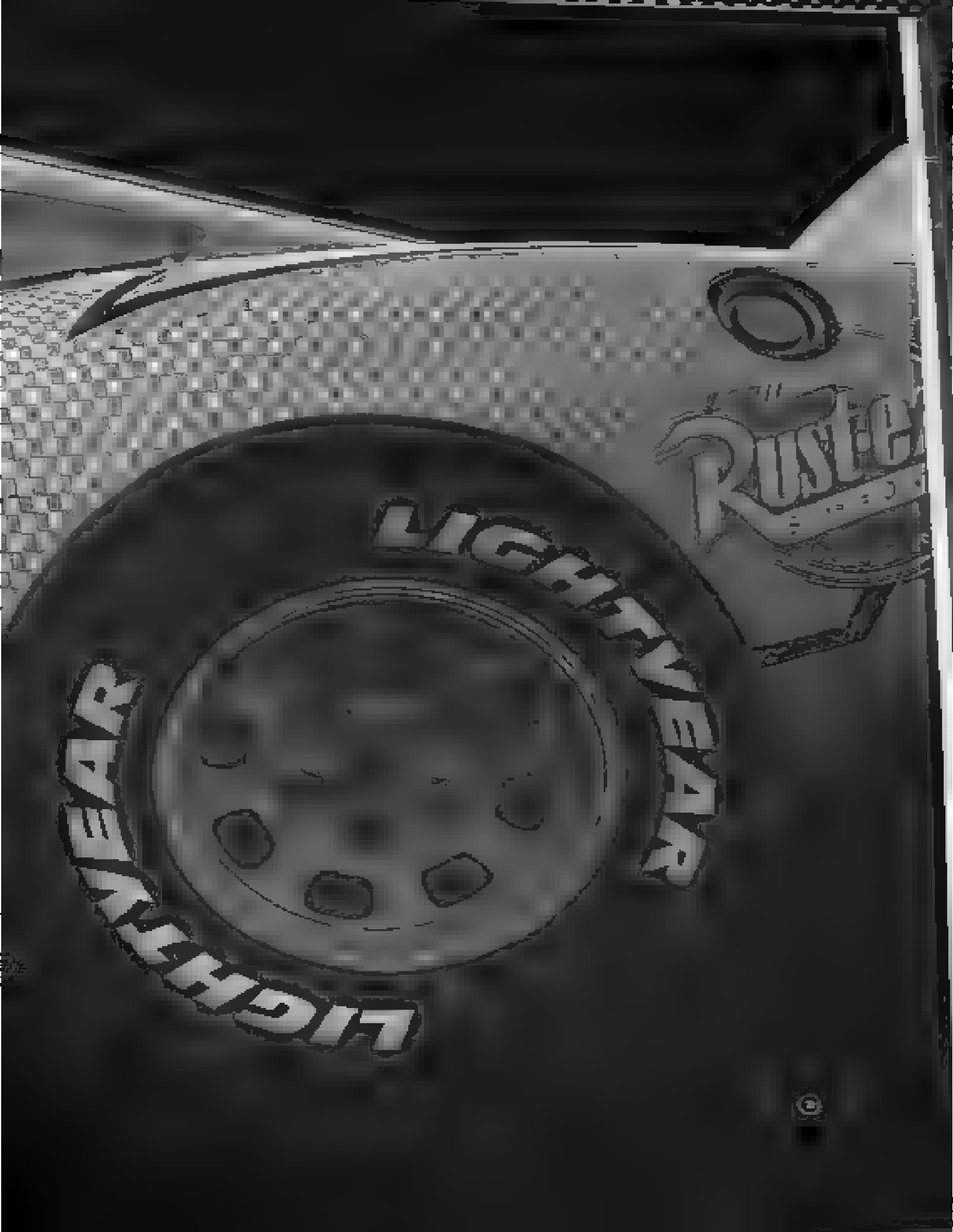
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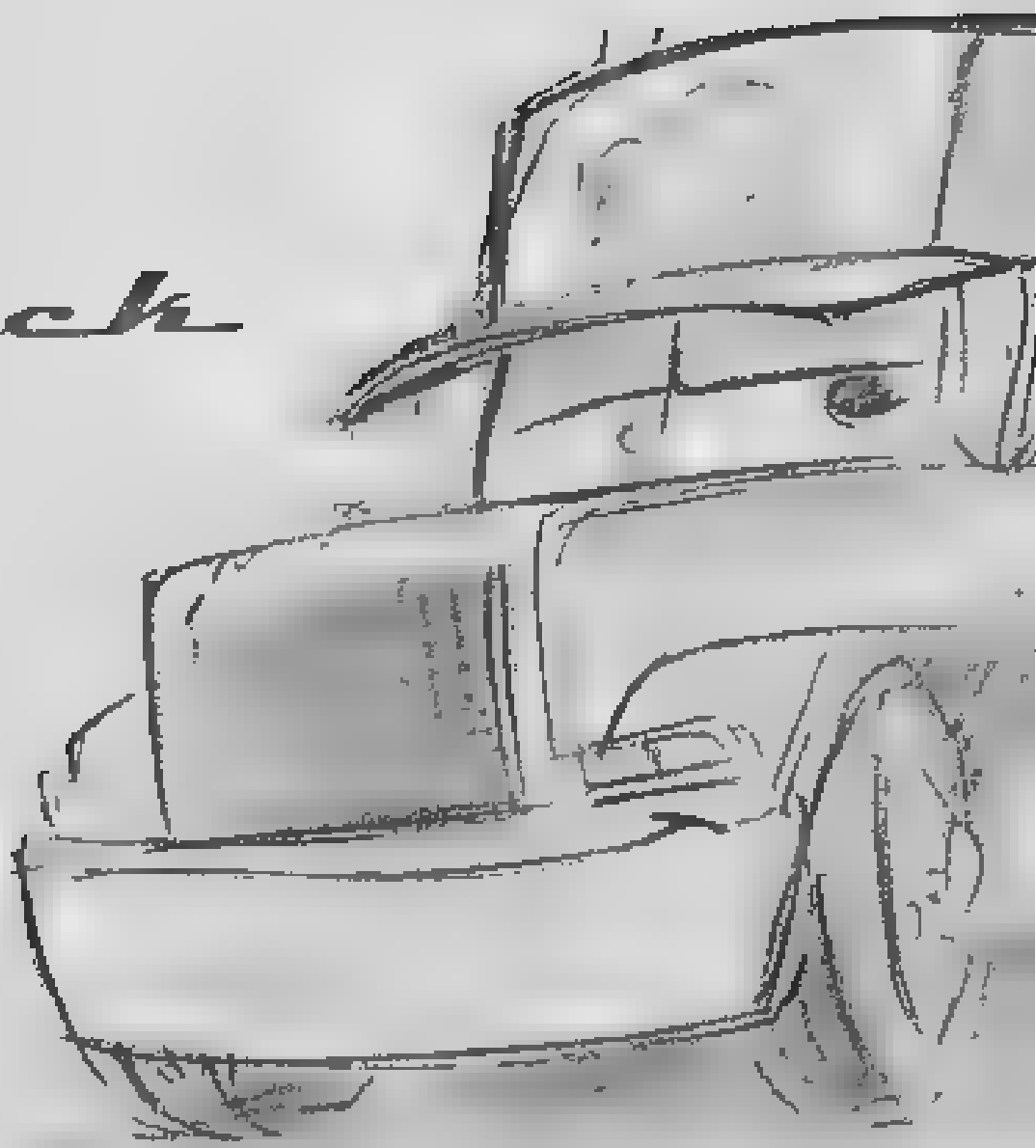
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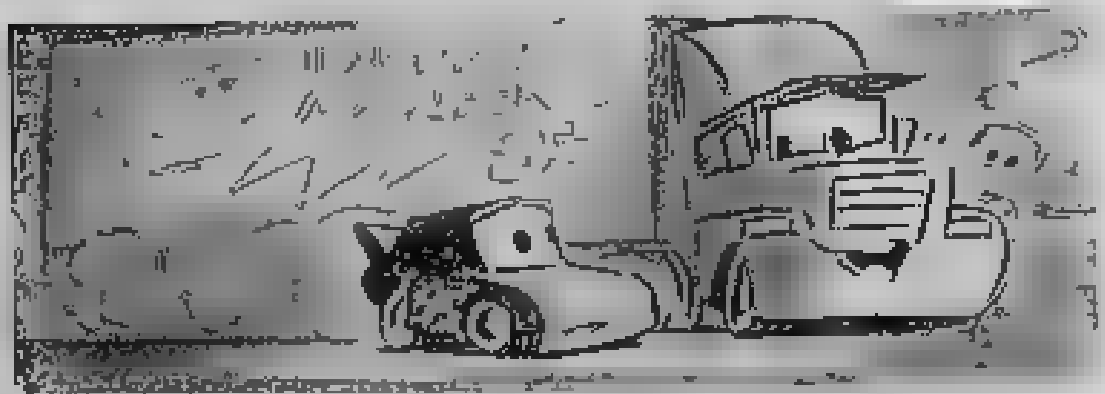
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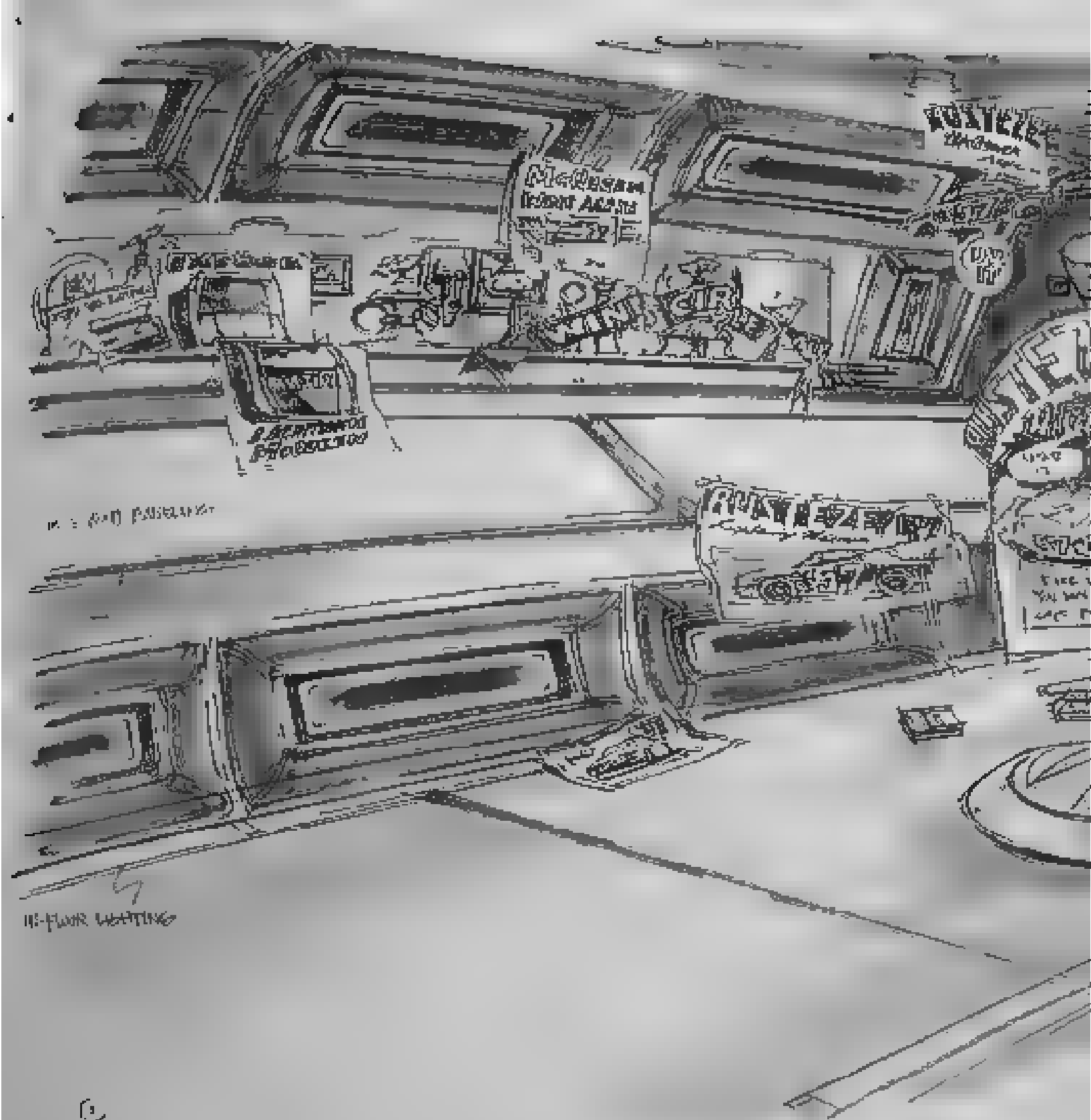


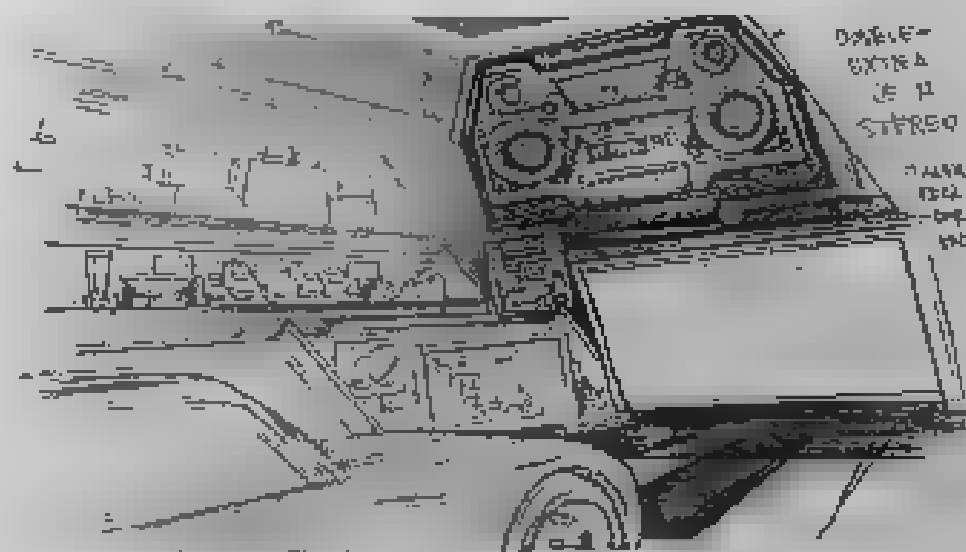
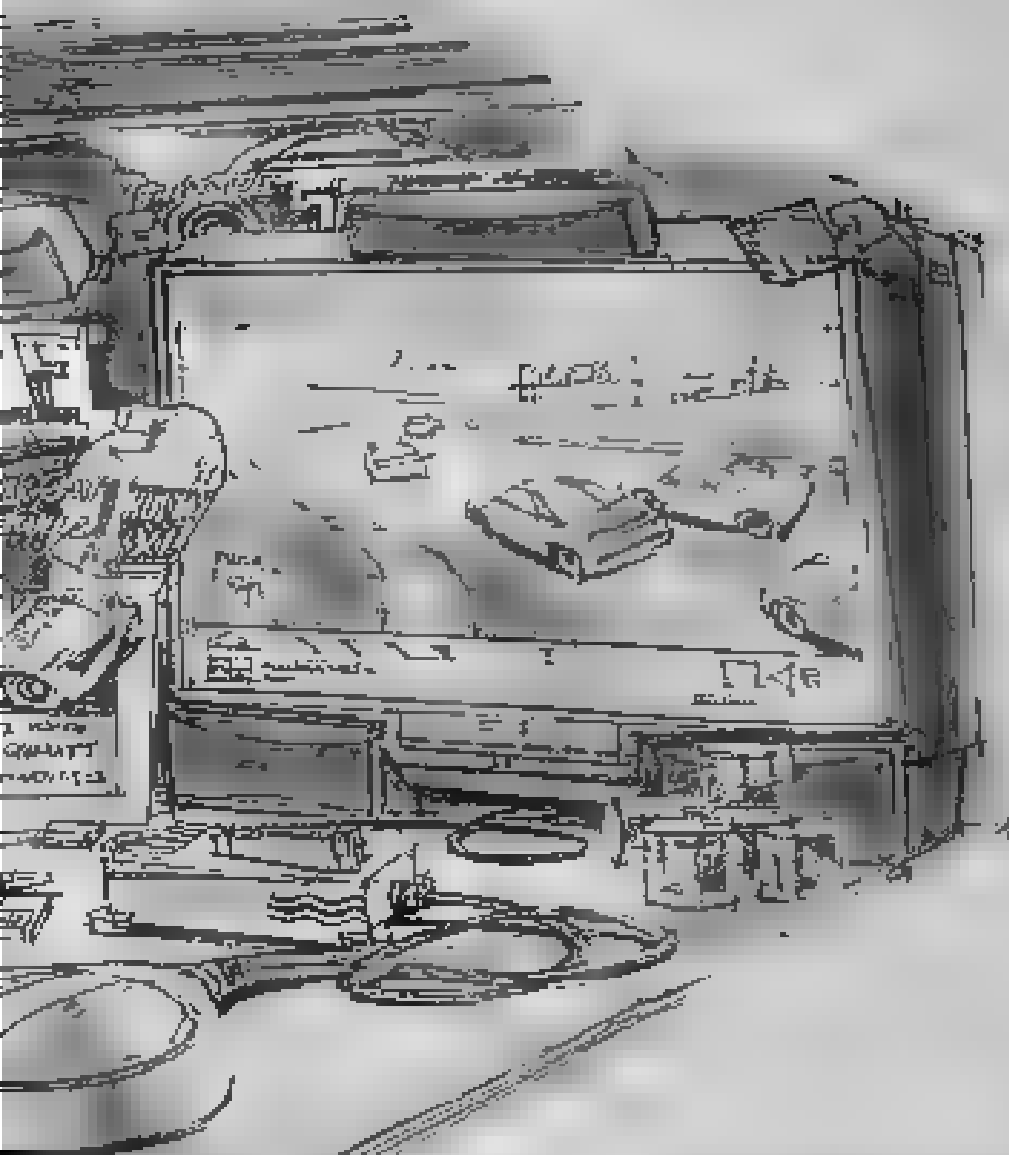
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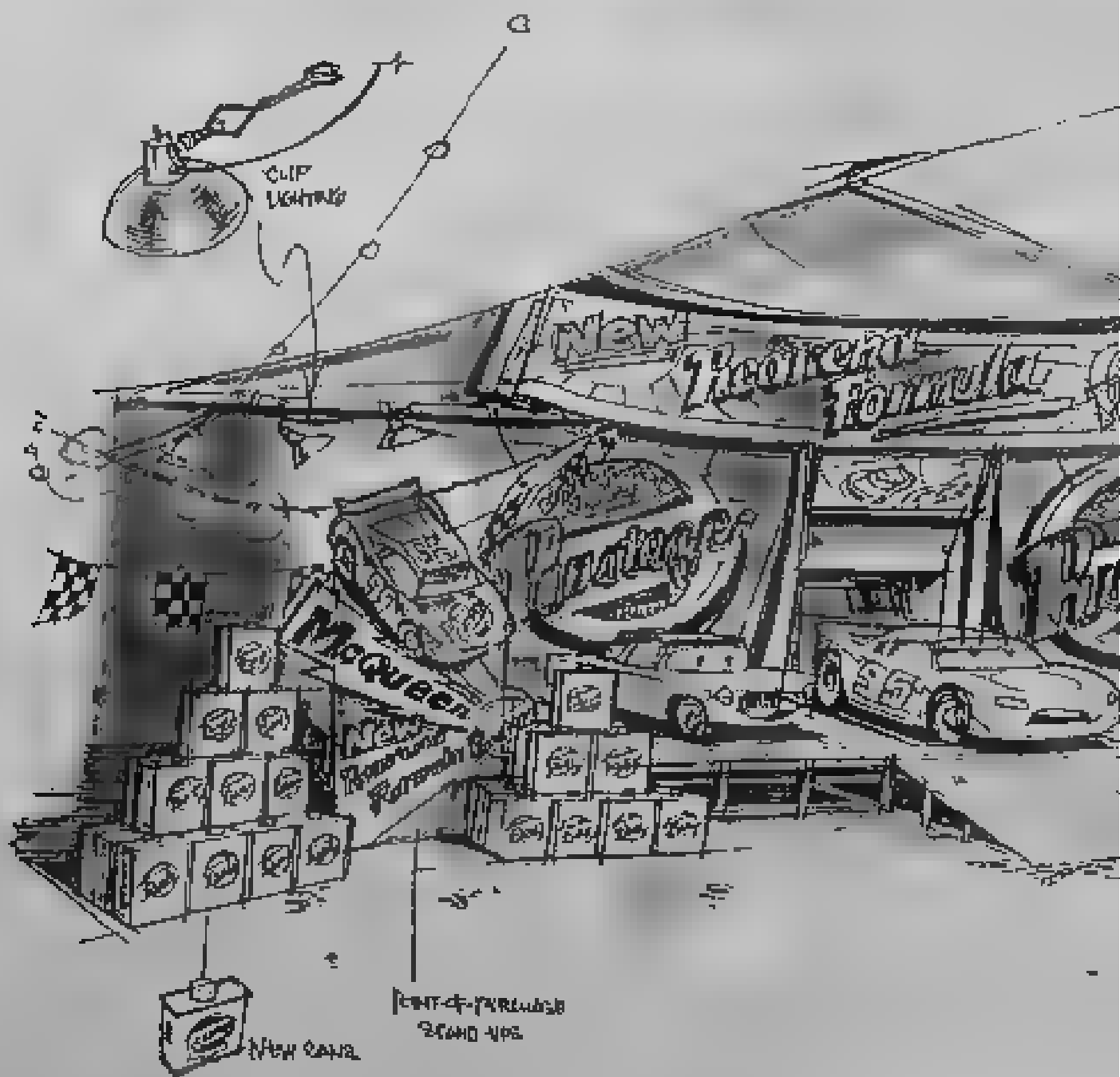


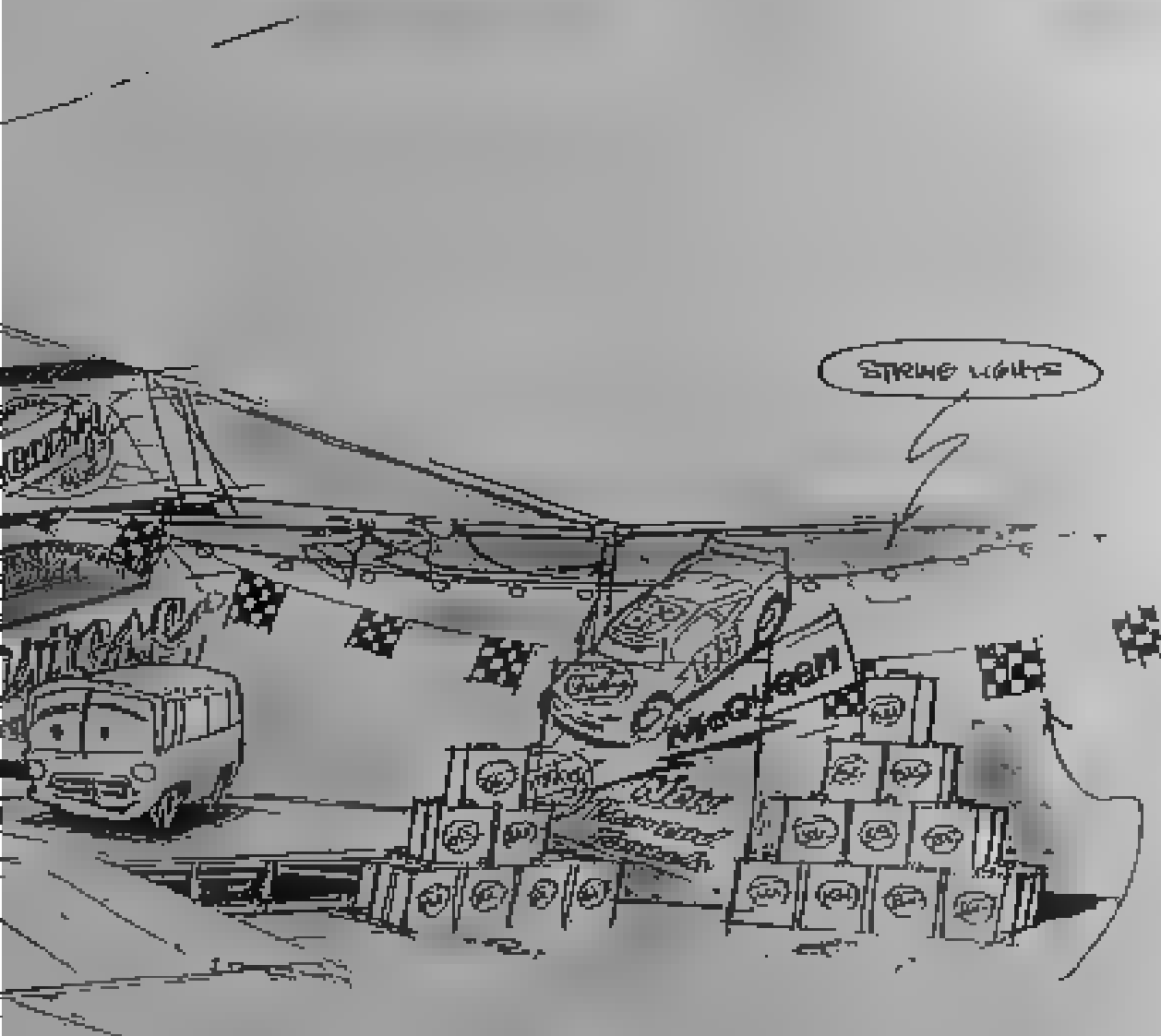
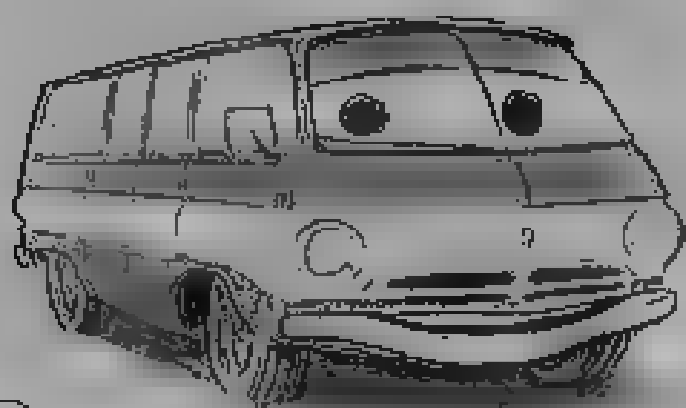
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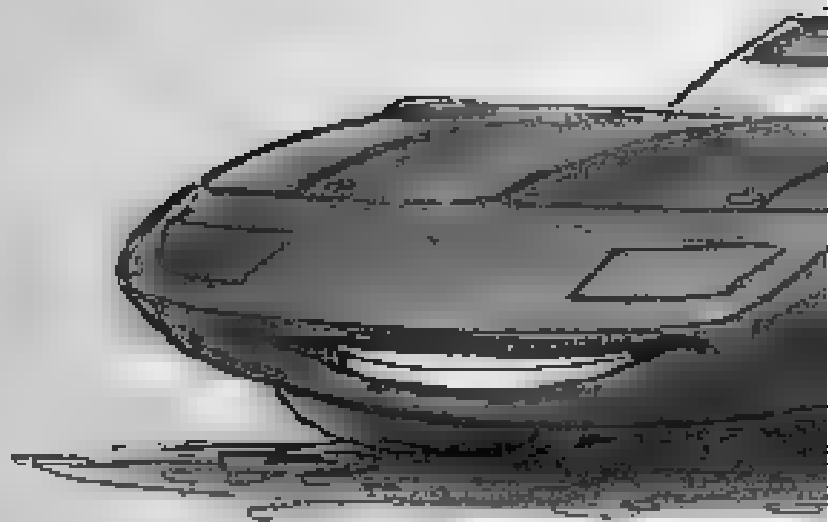




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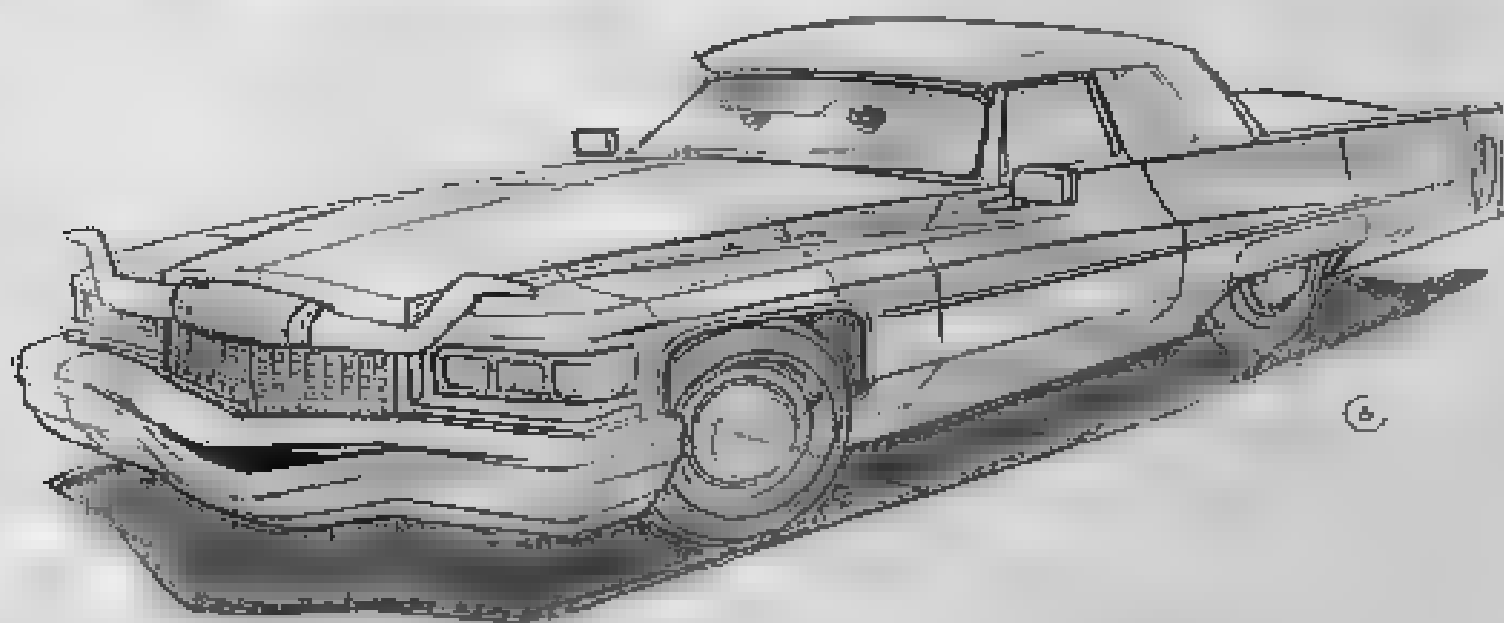
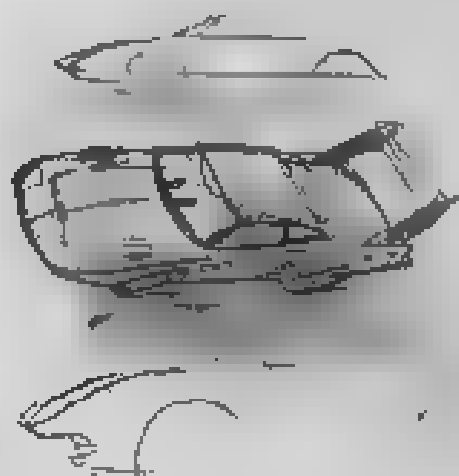
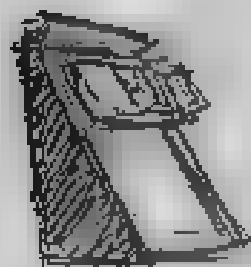
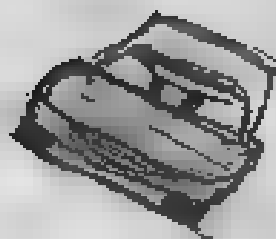
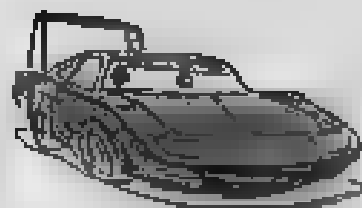
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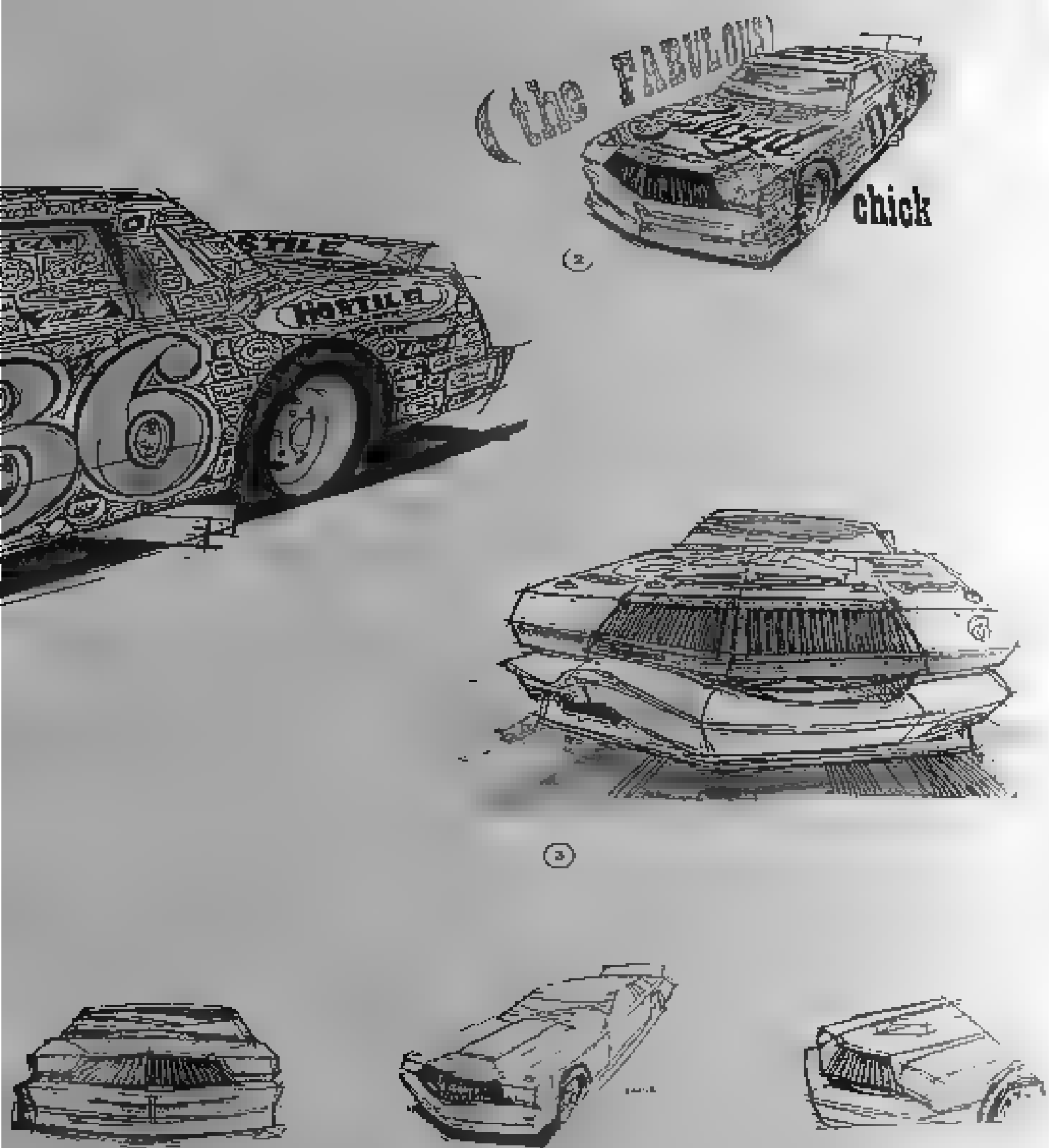
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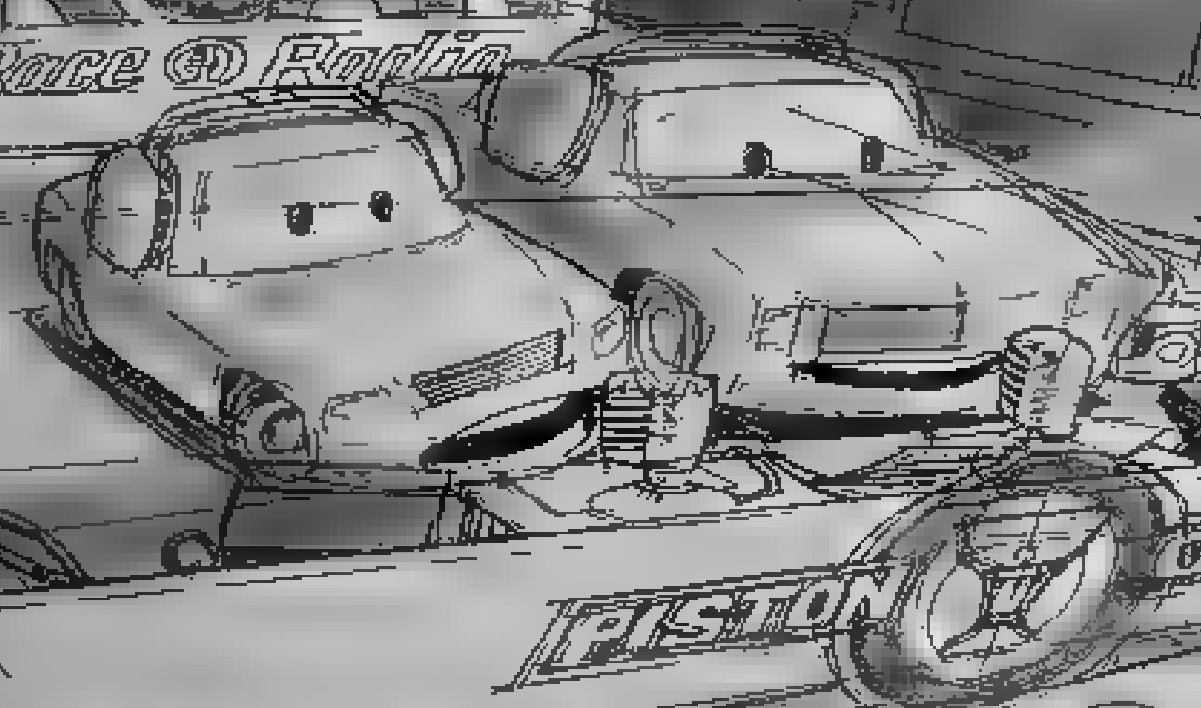


⑤





KUAW
Race @ Rodia



PISTON
NINOCO

Race Announce
Jay Shus



(2)



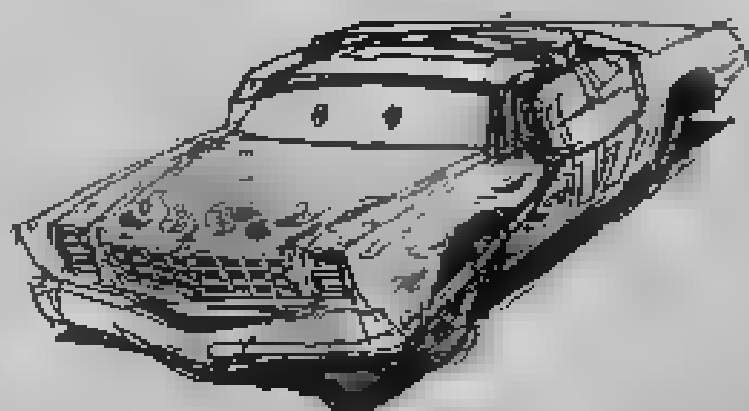
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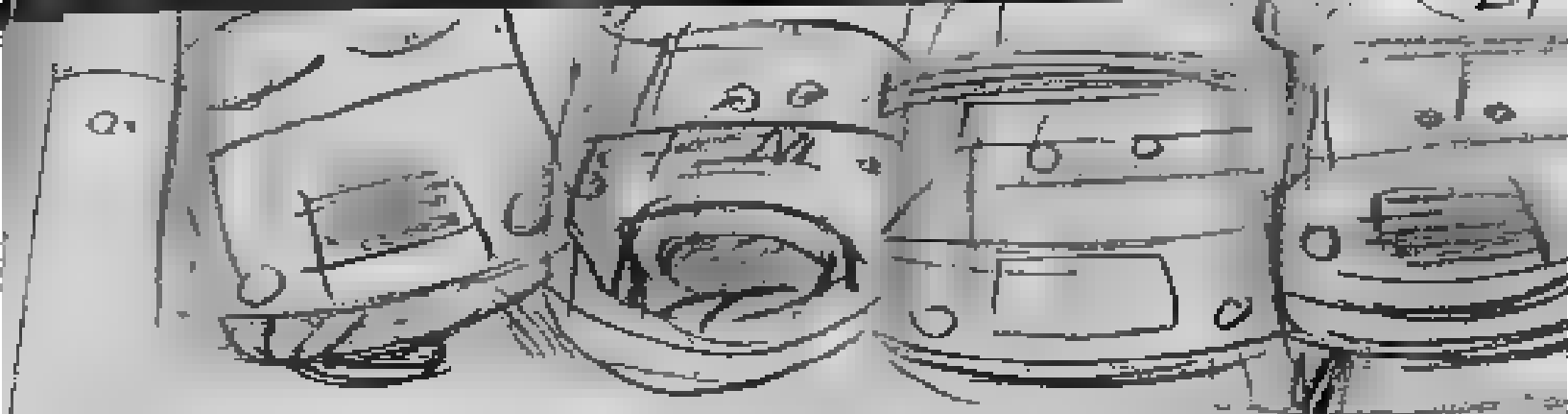


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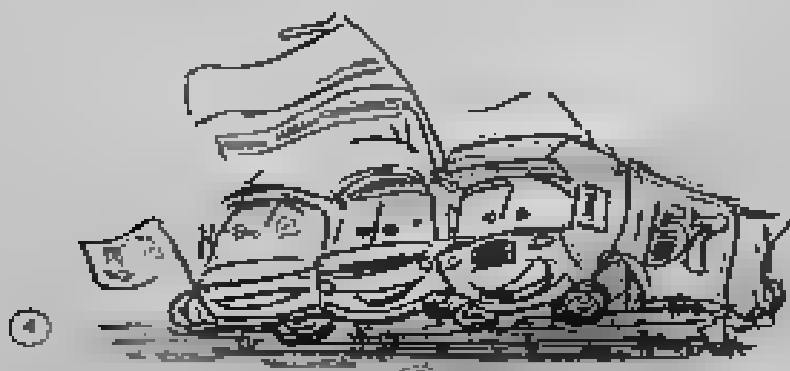
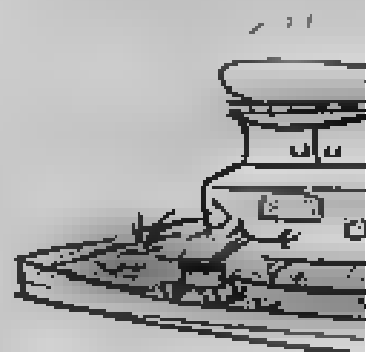




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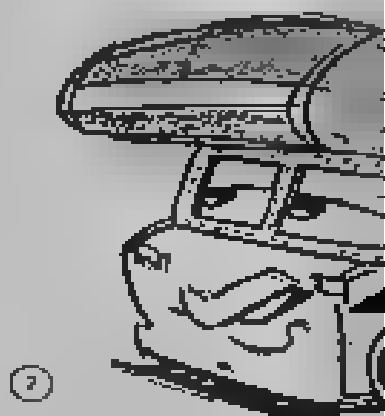
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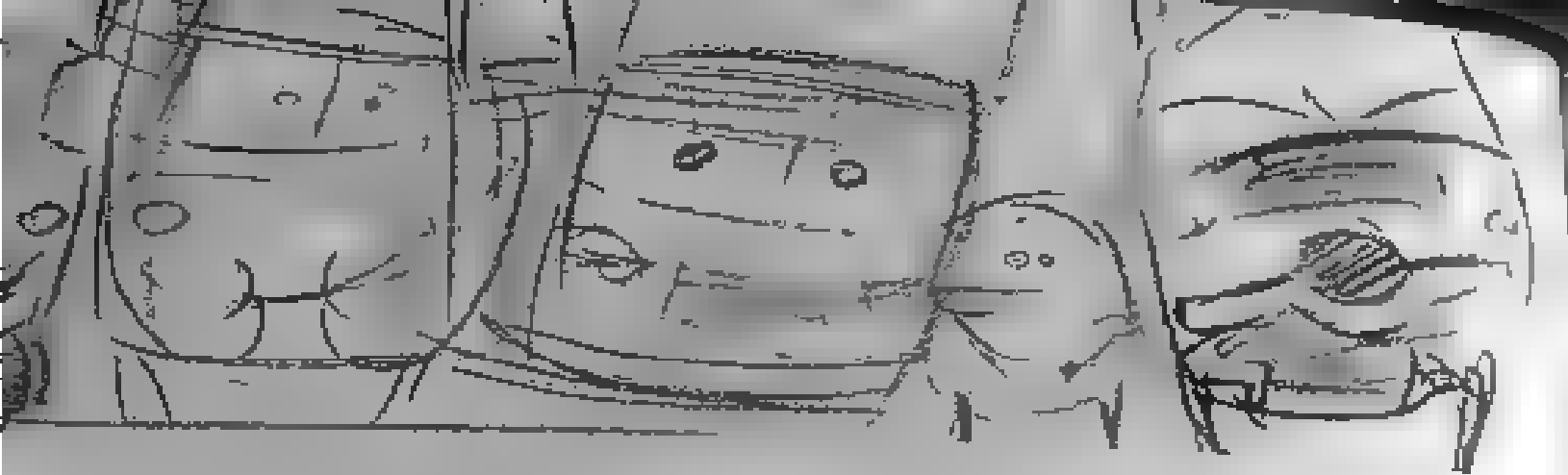
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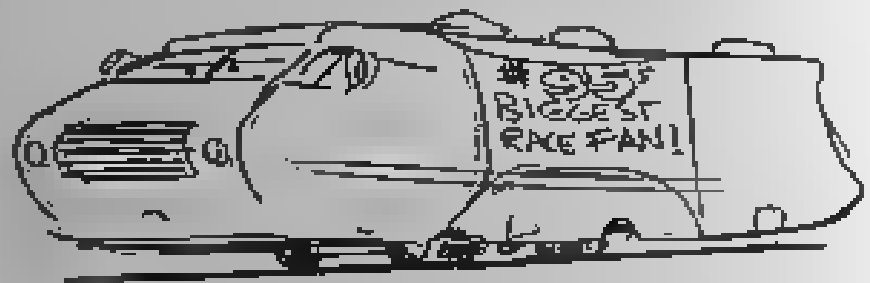
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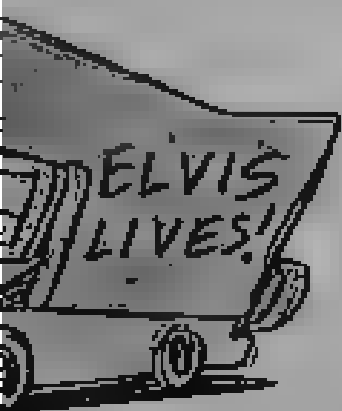
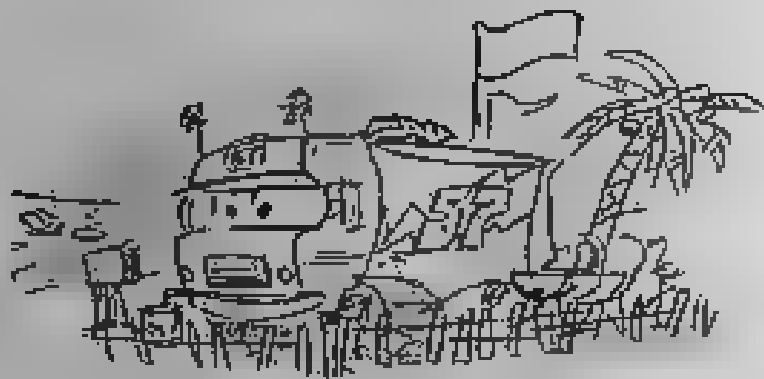
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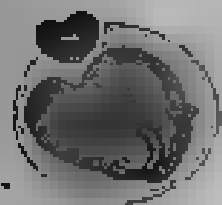
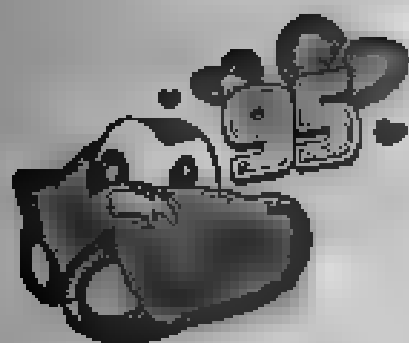


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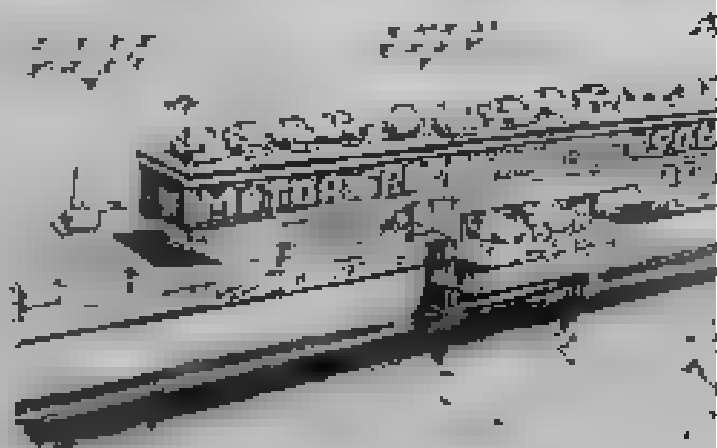


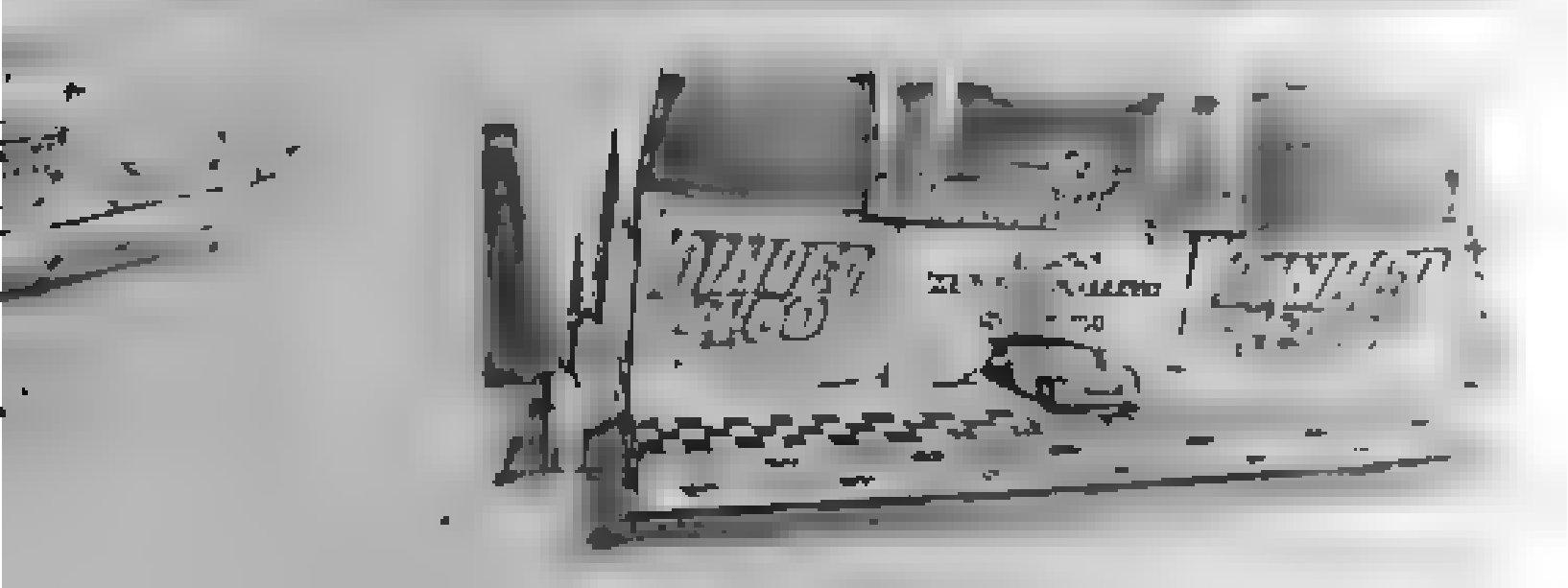
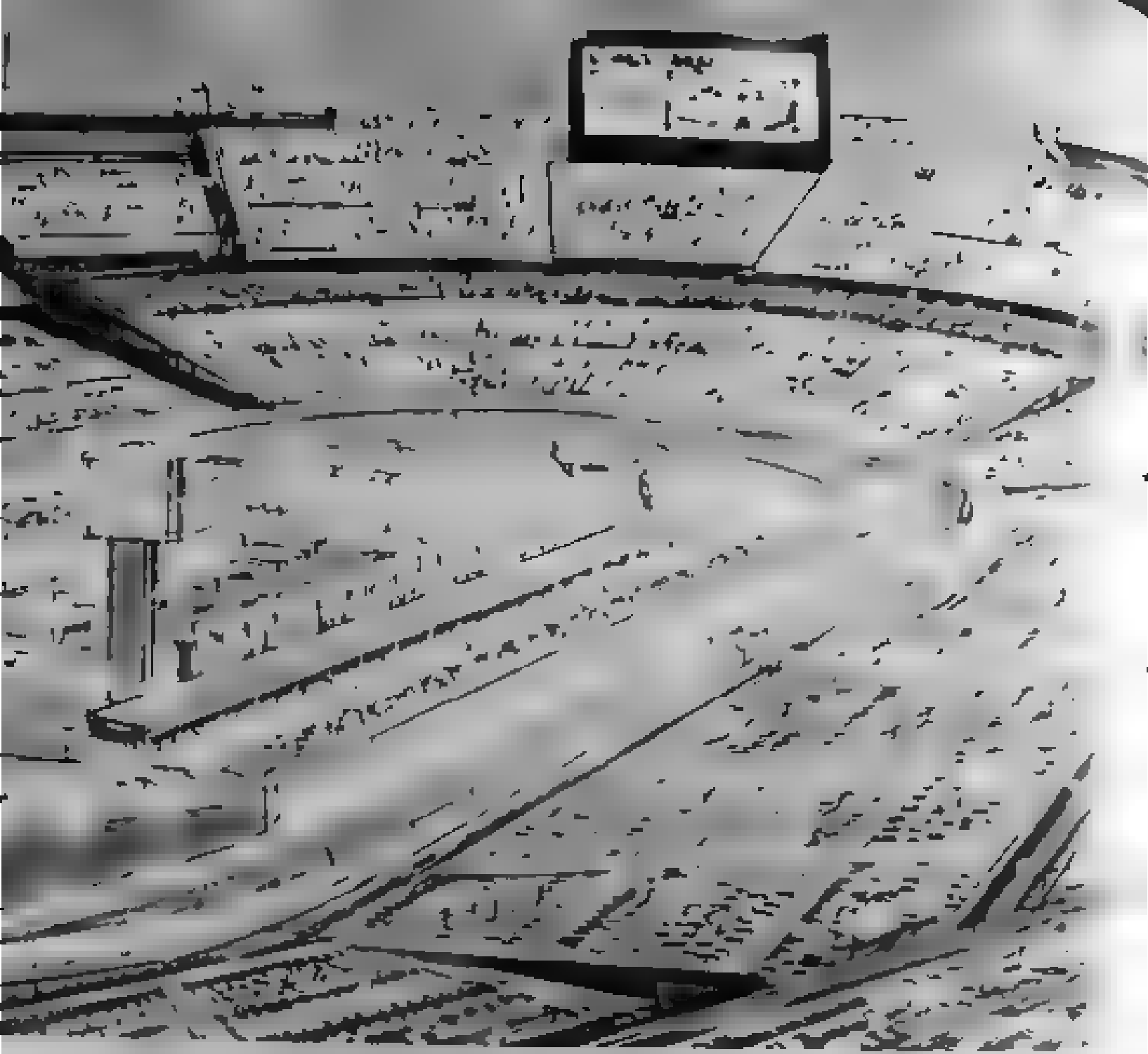
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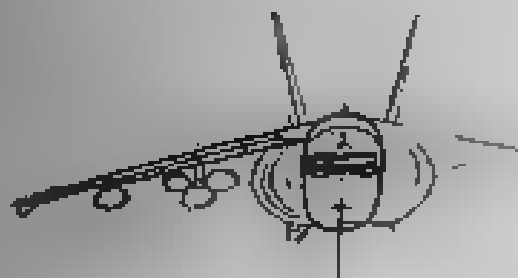


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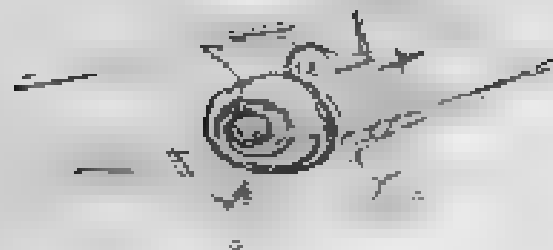




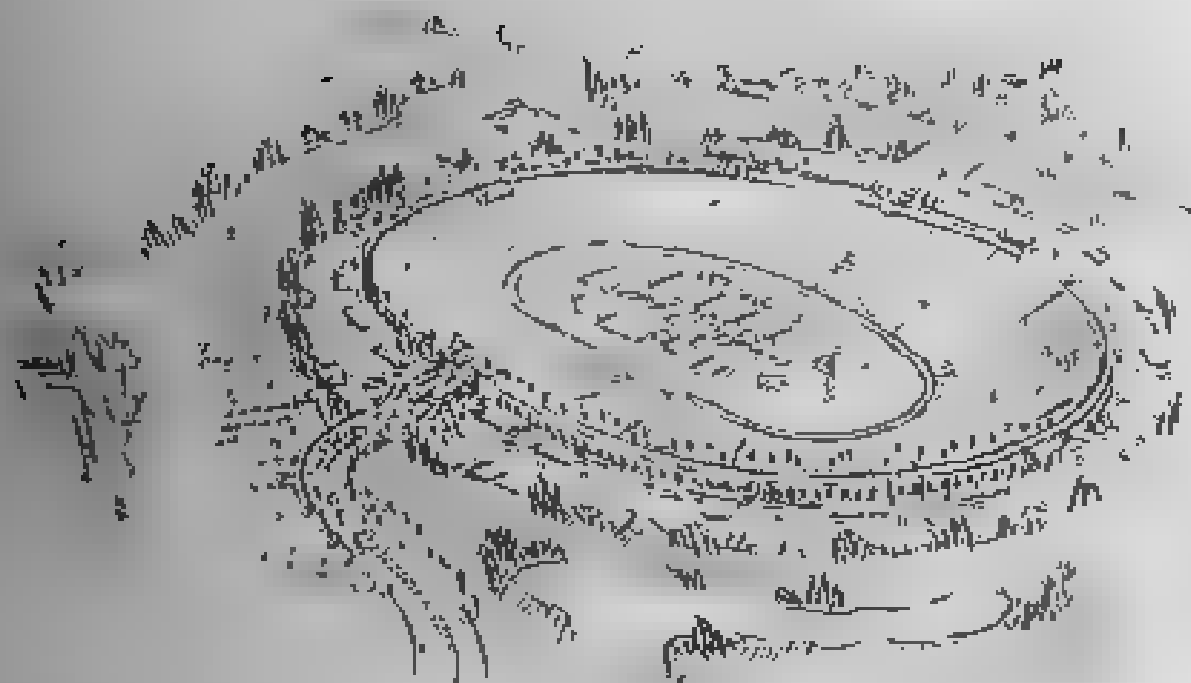




1)



2)



3)



4)



Thunder Road

Pixar's research about real
track. As the film team also
also reached into its histo
racing are firmly anchored
Dixon line in the mountain
the hills and hollows of Ap
two centuries many folks
their income by secretly m
tax-free whiskey brewed b



(1)

Doc Hudson: Bob Pauley, Pencil. (1) 10.5 x 7.5 [detail], 2003; (2) 10.5 x 7.5 [detail], 2003; (3), 15 x 9.75 [detail], 2003.
Storyboards: (4) Steve Purcell, Marker/Pencil, 9 x 5, 2004. (5) Garrett Sheldrew, Ink/Pencil, 9 x 5, 2003. (6) Brian Fee.
Doc Hudson Racing: (Following Spread) Bill Cone, Paste, 18 x 8, 2004.

started when the second automobile was built."

—Richard Petty

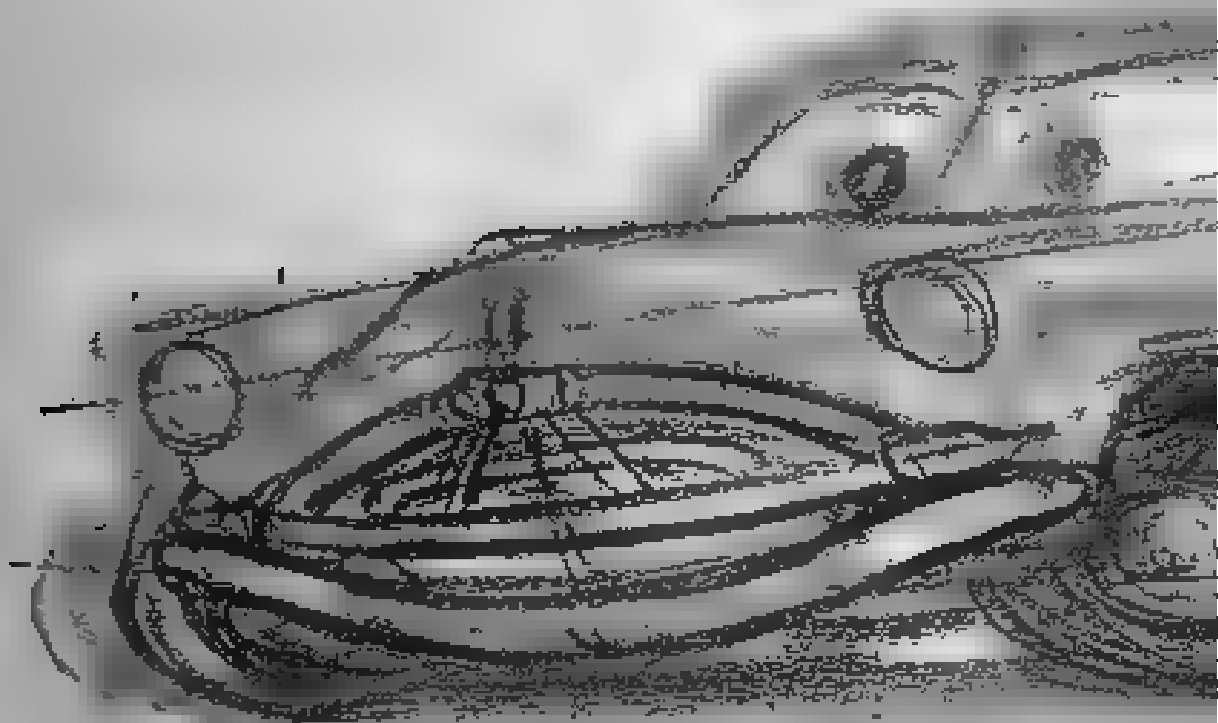
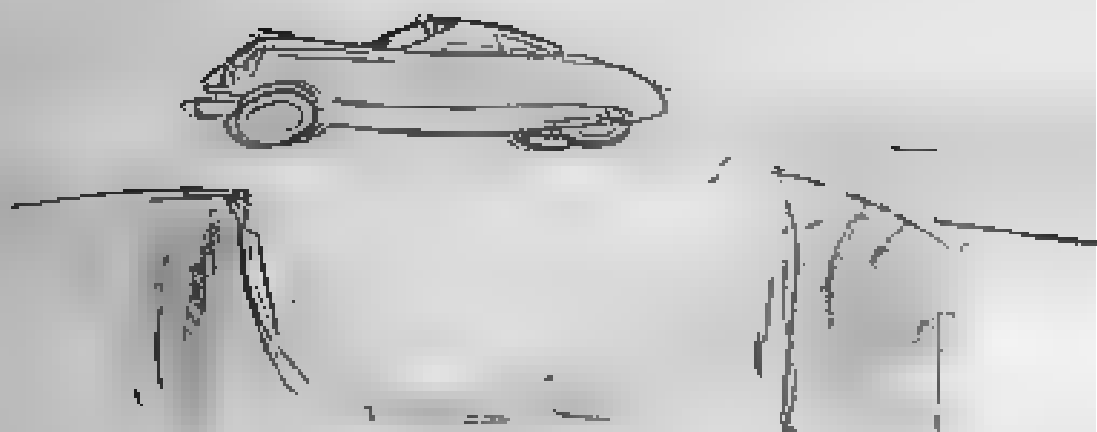
ing did not stop at the
ve into the sport; they
ry. The roots of stock-car
d south of the Mason-
ns of North Carolina and
palachia. For more than
n that region supplemented
aking and peddling potent
by the light of the moon

By the time of Prohibition in the 1920s and 1930s, the business of "running moonshine" had begun to boom. The runners, better known as bootleggers who illegally hauled the hooch to a growing customer base, became adept at driving cars loaded with liquor. They thundered down twisting dark roads at breakneck speeds—the headlights off to avoid detection—with law officers or "revenuers" in hot pursuit.

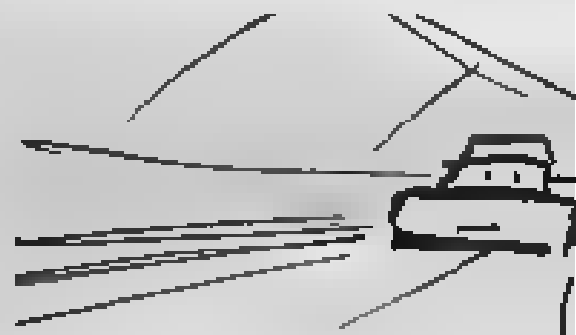
On Sunday afternoons, the daredevil drivers started racing each other just for fun. They would take the r souped-up standard coupes—modified to make them as speedy as possible—to cow pastures to see who had the fastest car. Wagers were made and a purse awarded to the winner. Large numbers of people started turning out to see the moonshine cars in action, and a new sport was born—stock-car racing.

Once considered exclusively a Southern tradition, this popular motor sport has gone national. Today speedways filled with fervent fans from every walk of life dot the nation, from California to New England, and sleek high-tech cars consistently break new records. Pixar took on the rich history of stock-car racing and paid homage to it in the film by featuring models of actual cars from various eras racing side by side.

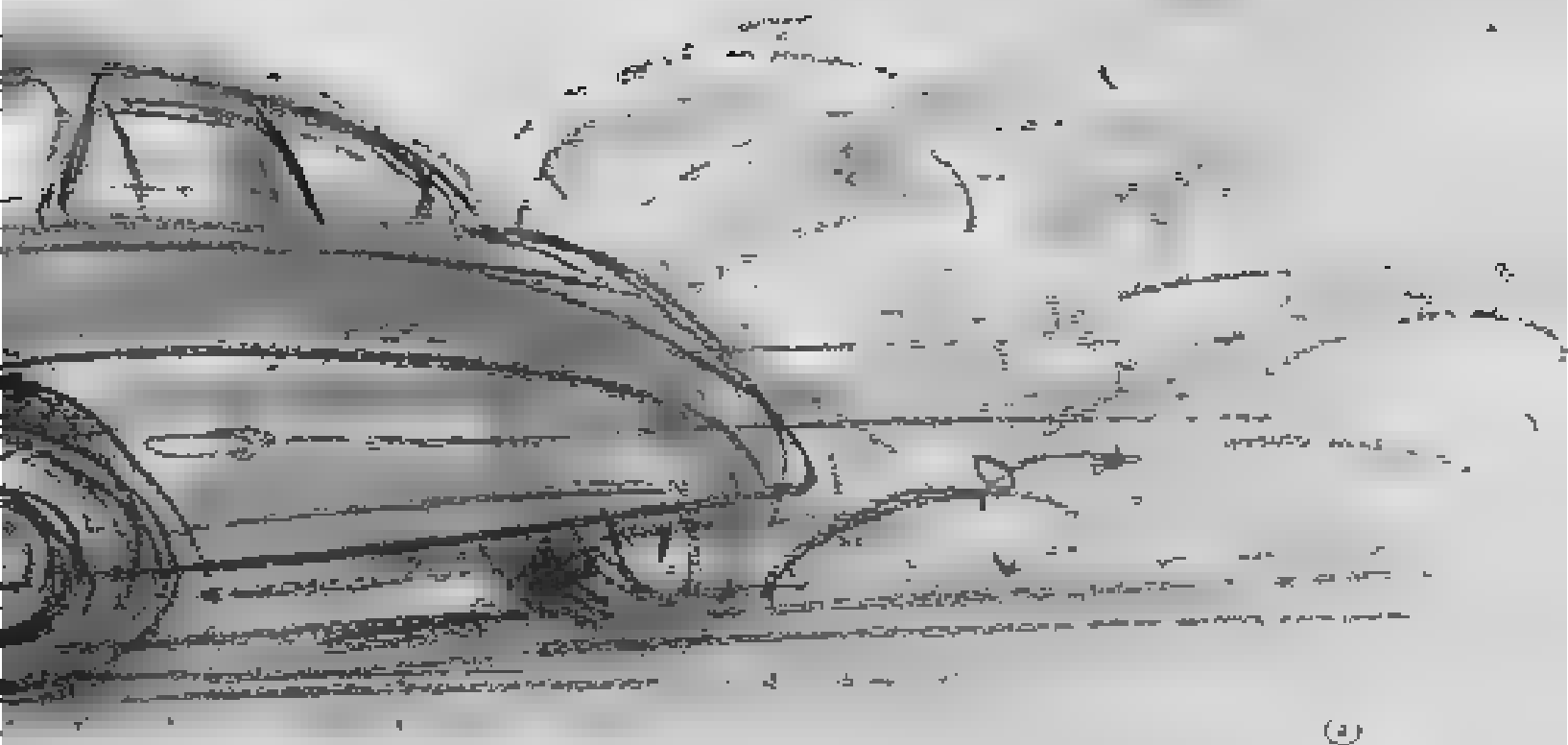
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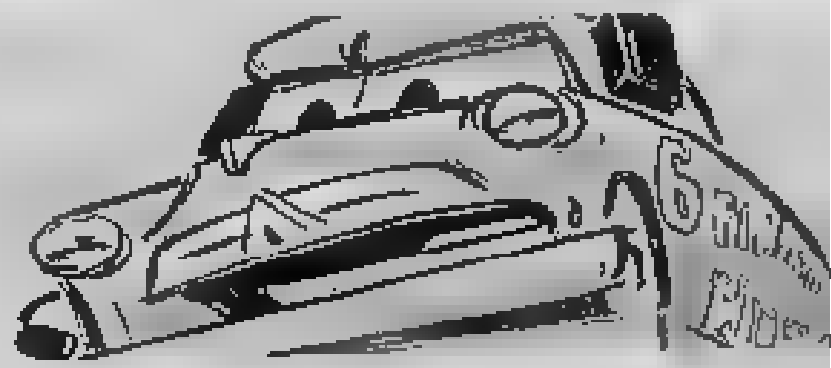
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5



(2)



(3)

Motor City

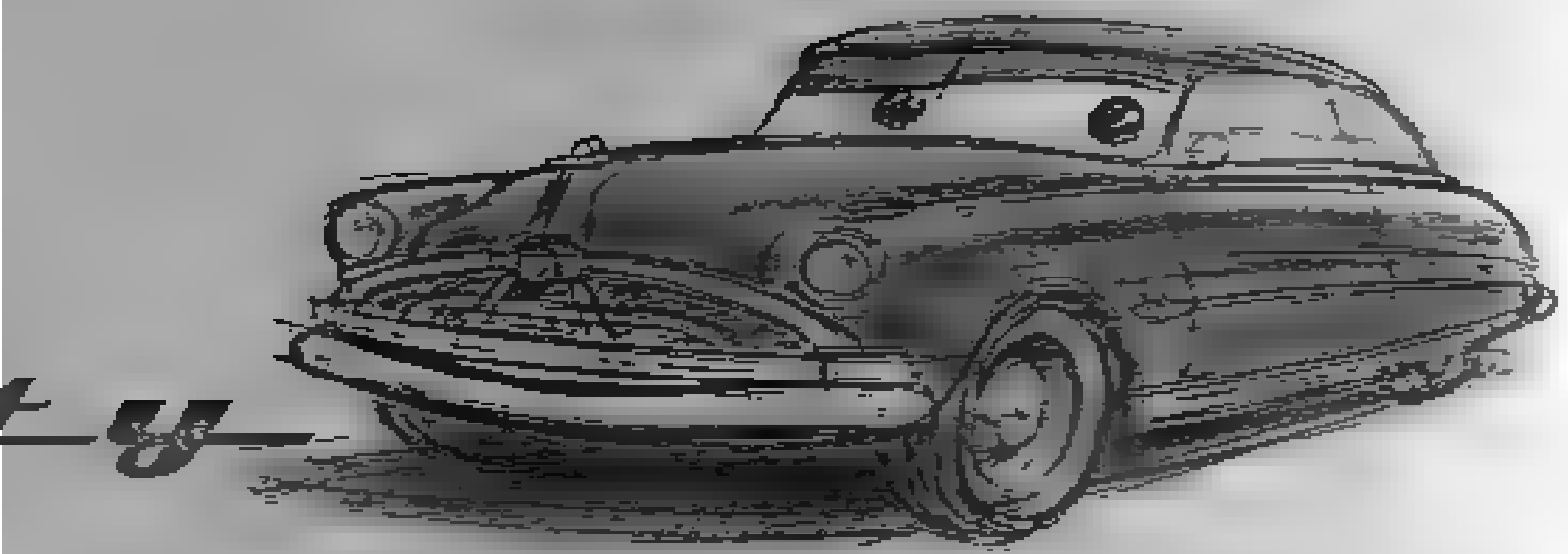
In order to learn everything there was to know about automobiles, the Pixar team realized they would need to go to the place that had become synonymous with cars—Detroit. Although the city may no longer be the world's leading auto manufacturer, Detroit will always be the Motor City. A variety of Pixar animators and artists descended on the city, and with each trip they collected invaluable data as they scrutinized every facet of automobile history, development, design, and technology.

"Our Pixar team members absorb all types of information on research trips," says Joe Ranft, a longtime Pixarian and Head of Story for Cars. "But what happens is that different things strike different members and not everyone sees a subject in the same light. That, of course, is just what needs to occur, so that later when we come home and regroup, we talk about what we encountered, and different perspectives emerge."

During the North American International Auto Show, a phenomenal automotive gathering

situated inside Cobo Center in Detroit, the Pixar team devoted time to experiencing all vehicle demonstrations, which covered hundreds of thousands of square feet. Along with thousands of auto enthusiasts from around the globe, the team visited with the world's automakers having fire-breathing super cars in production and concept vehicles, including glamorous cars. The team also saw anything else related to autos on offer. They went to manufacturing plants, watched automobiles being assembled, knowing they would be animating cars of their own.

Pixar conferred with some of the most prominent auto collectors, including Peter Dinklage Sommer, automotive specialist and founder of the Meadowbrook Concours d'Elegance. This classic-car show features scores of the most lavish and



ter in downtown
voted considerable
vehicle exhibits and
covered more than seven
feet of floor space.
Automotive fans from
a inspected the best
ed to offer, includ-
ars, new lineups of
ehicles, and exotic
so took in every-
that Detroit had to
ecturing plants and
g designed and
would soon be mak-
own back at the studio.

of the nation's
ctors, including Don
alties manufacturer
y Brook Concours
ur show features
nd expensive

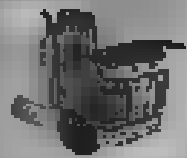
automobiles competing for awards in various
classes. Unexpected details are the hidden treas-
sures of research, and Pixar found gold in the
refinements of these classic autos. Sommer's
large collection of ornate hood ornaments so
impressed the creative team that they integrated
many into the film's environments, such as
Willys Butte and Ornament Valley.

Other noted Michigan car collectors Dick Kughn
and his wife, Linda, proved a useful resource
for the Pixar artists. The team spent hours
roaming the Kughns' private Carail Museum
and a warehouse stuffed with mint-condition
classic cars and other exceptional collectible
Americana, including model trains, rare toys,
gas pumps, and vintage signage.

The Pixar team consumed Detroit. In studying
every detail and nuance of the automobiles
created there—past and present—they learned
the fiber and fabric of this city that not only built
cars but was also built by cars.



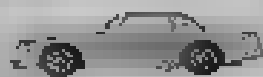
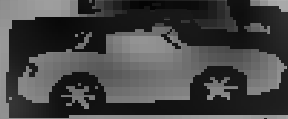
Jerry's Junk Truck



Soy

Mia Tia

Chick Hicks



Tex

Living

Auto Queen



Red

Helicopter Drivers



Helicopter Nuts

Range of Wear + Tear

Mustang Truck



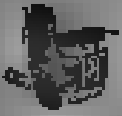
Fillmore's



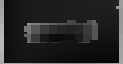
Jeff

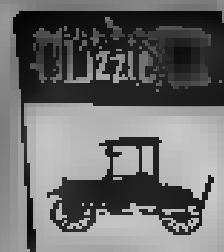
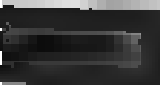


Mother



Jerry's Junk Truck





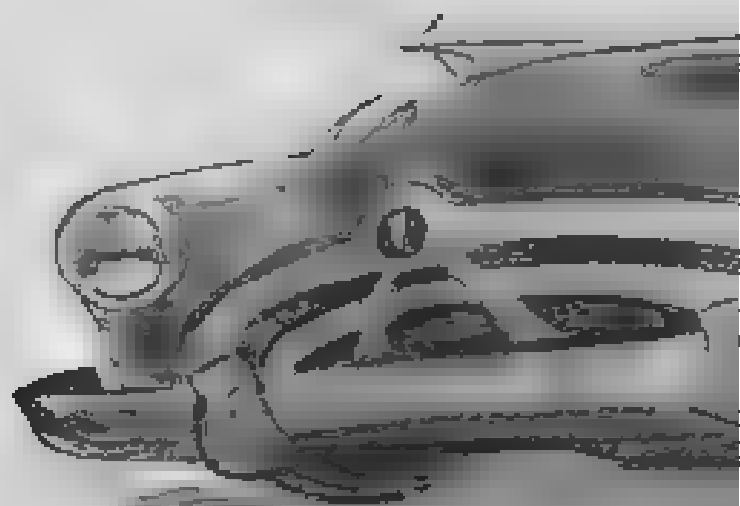


(1)

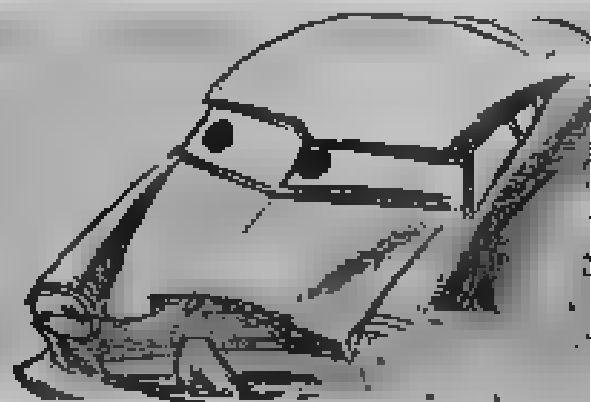


(2)

Dad Hudson



(3)





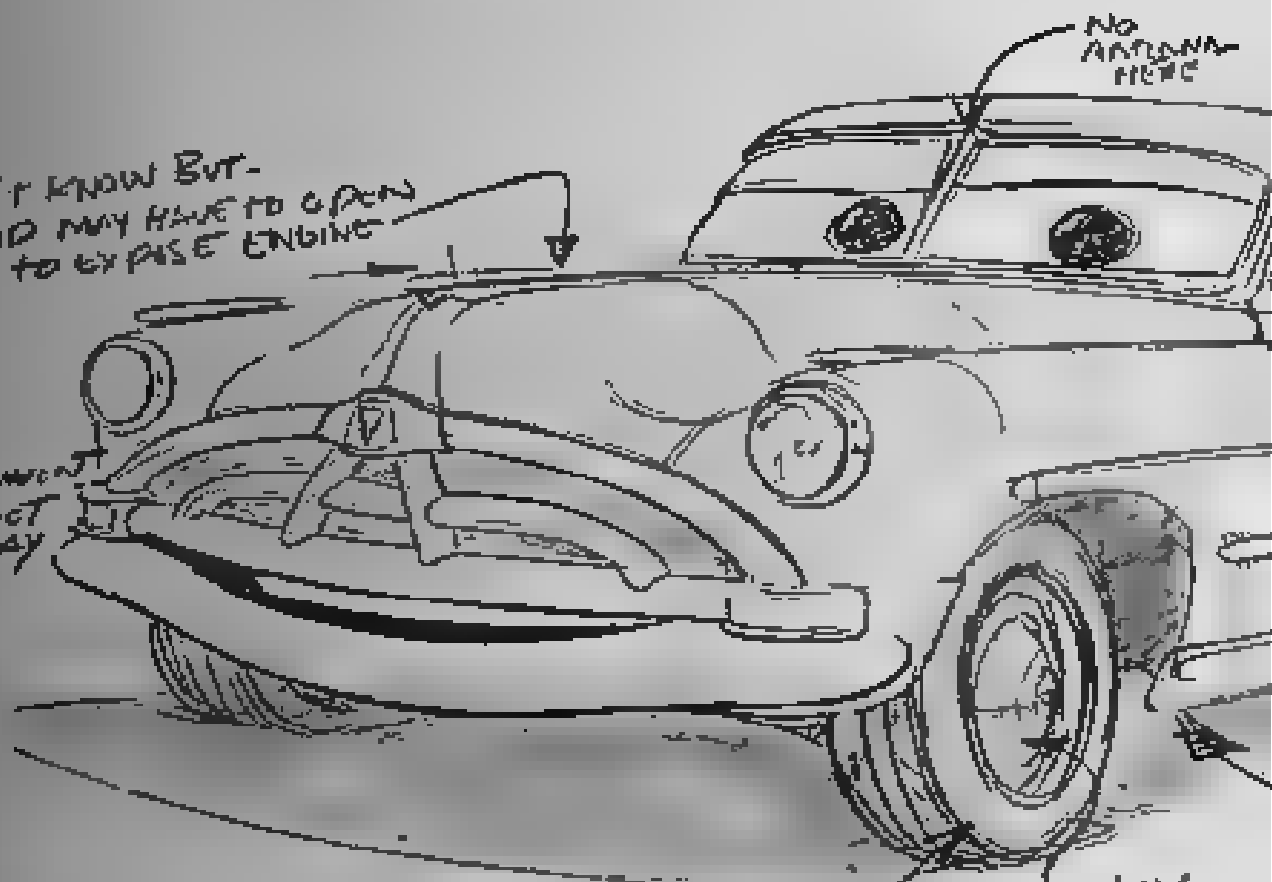
3

1



WE DON'T KNOW BUT.
HOOD MAY HAVE TO OPEN
TO EXPOSE ENGINE

BE CAREFUL
W/ HOOD OPENING
WINGS MAY GET
IN THE WAY

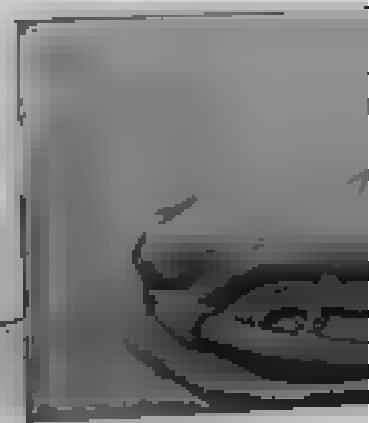
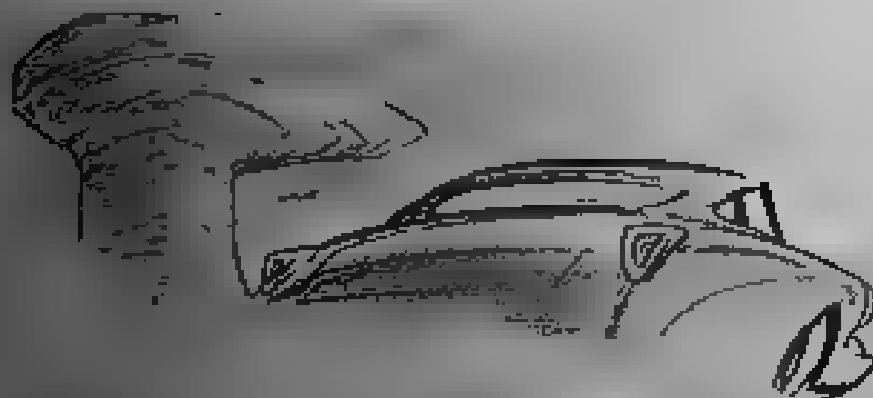


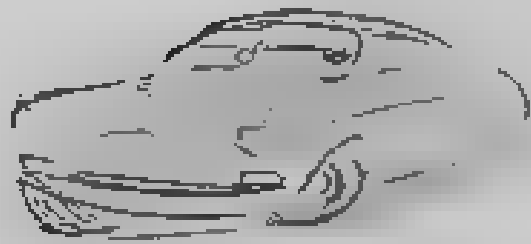
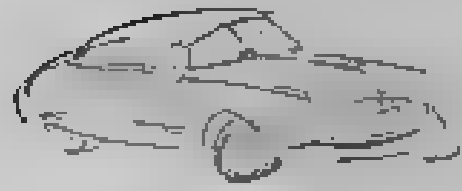
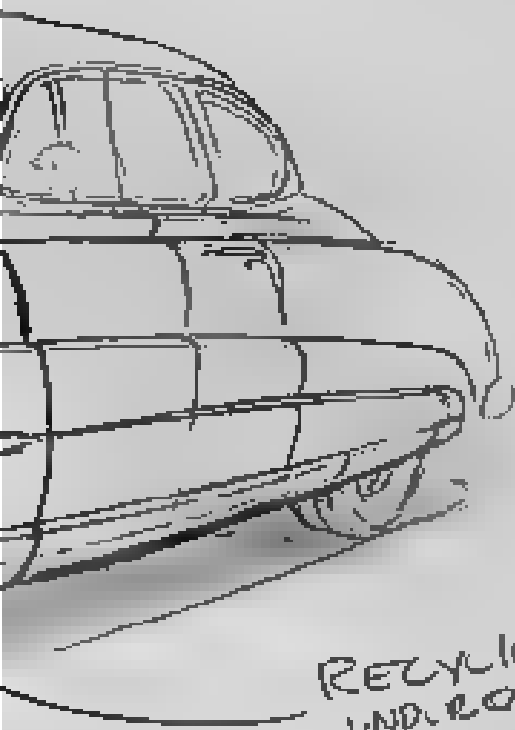
2

WHITE
WALLS

HAS
MUSCAR
(WHEEL
SEE R

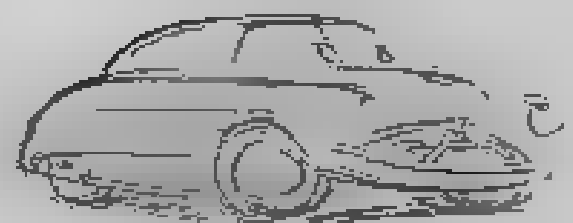
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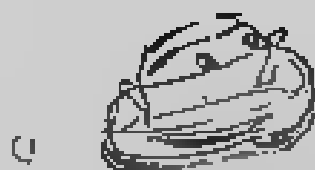




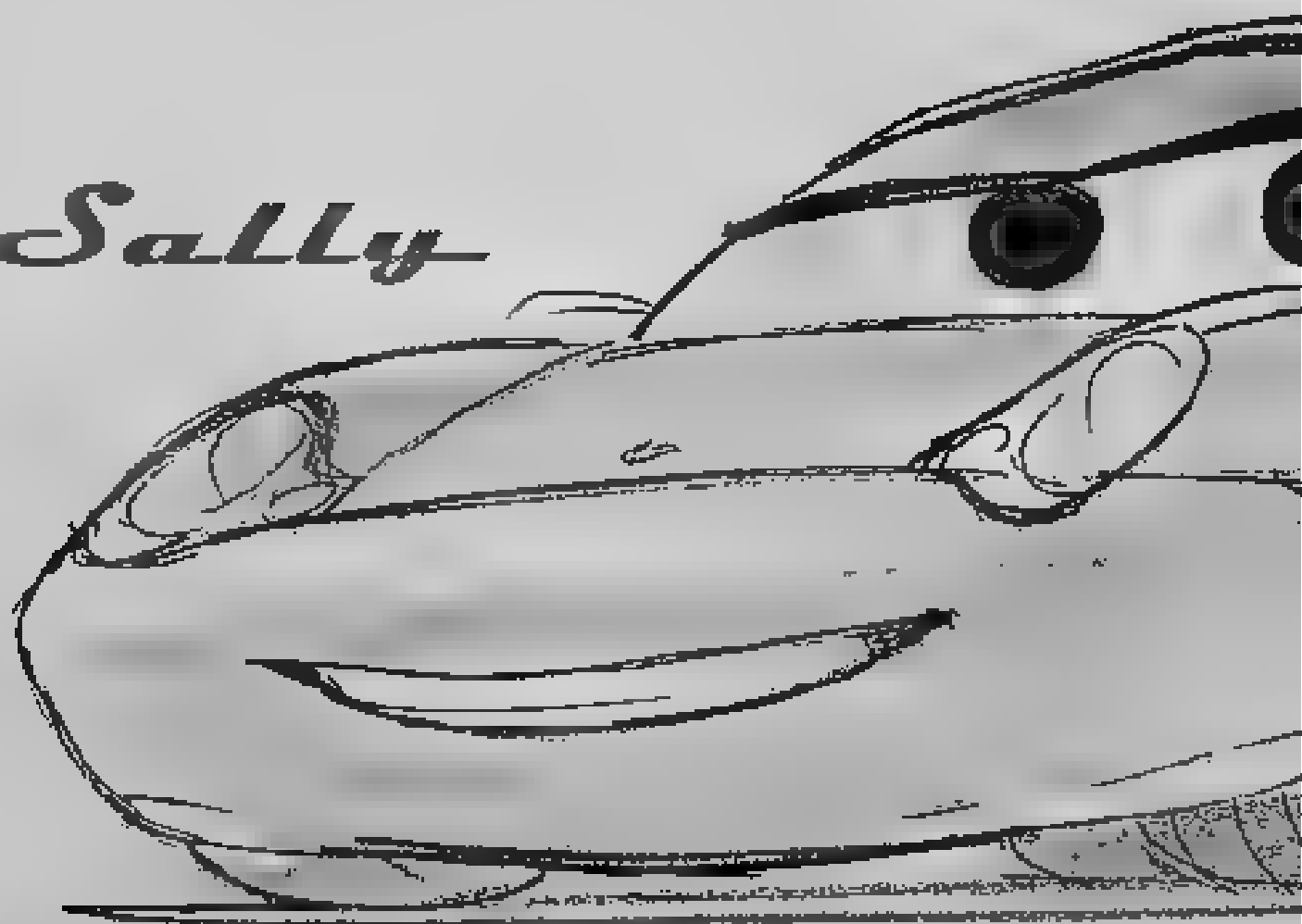
RECYCLE
UNDERCARRAGE
(SHUVER)
- WE MAY GET
UNDER IF
HE IS ON A
LIFT -

PS
(CROSS)
ET.





Sally



(2)

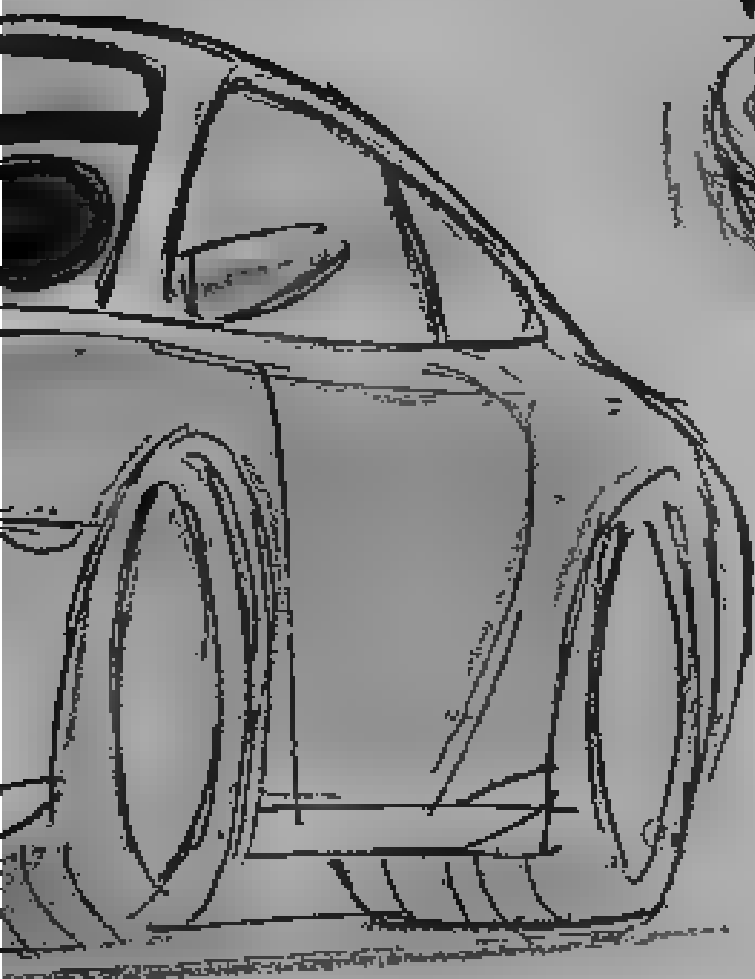
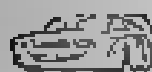


(3)





(2)

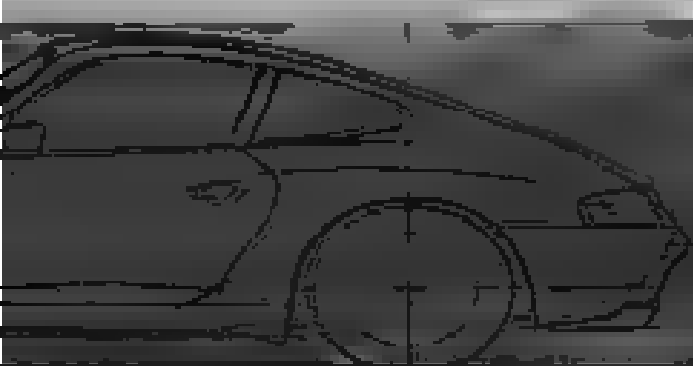


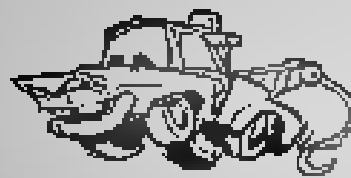
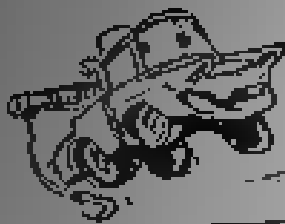
(3)



(1)

(4)





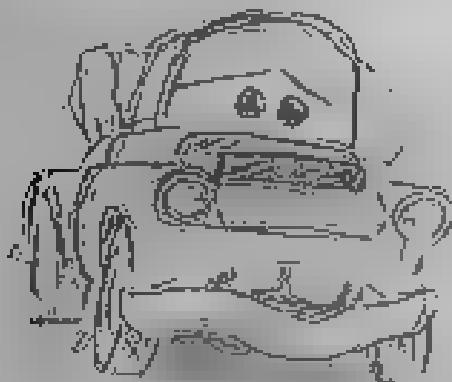
2



3

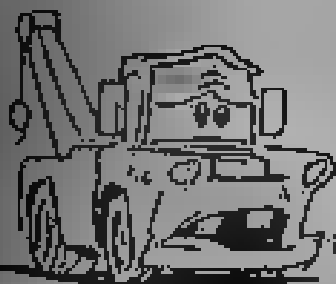


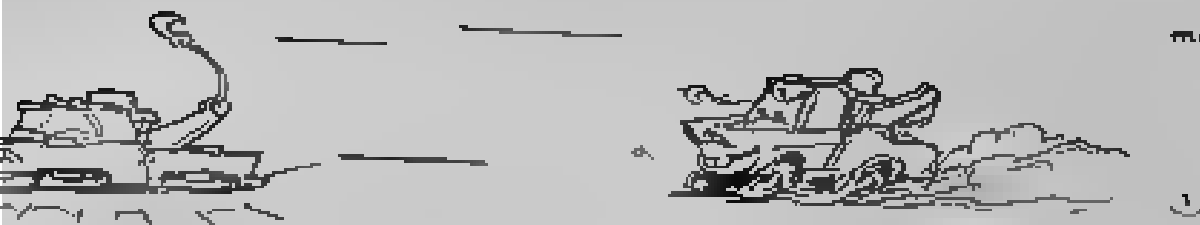
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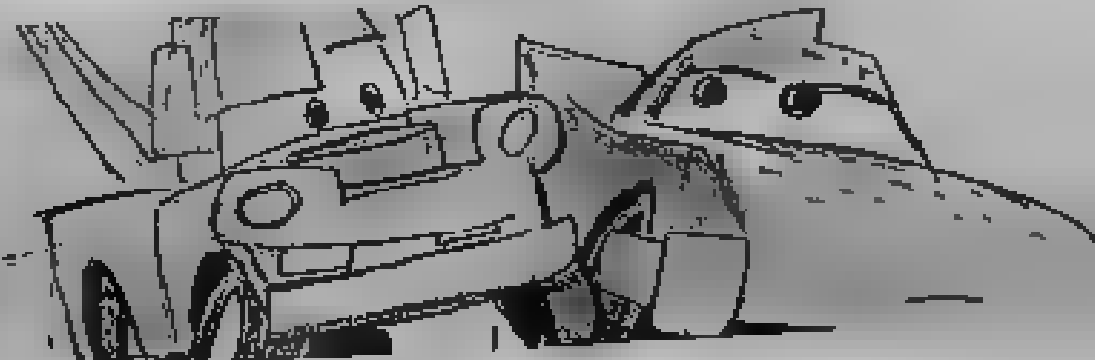
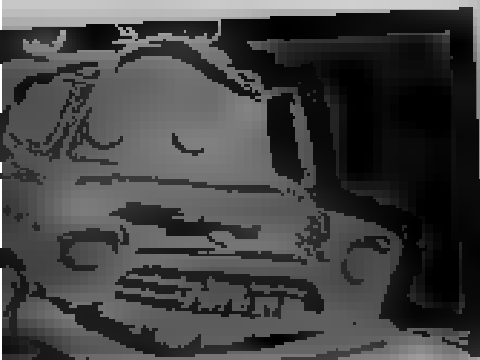
6

7





Water





Tin Lizzie



Henry Ford, the son of
of the responsibility for
After founding the Ford
he set about creating a
the average American c
released the Model T to
model appeared to the p
\$825 was still too steep

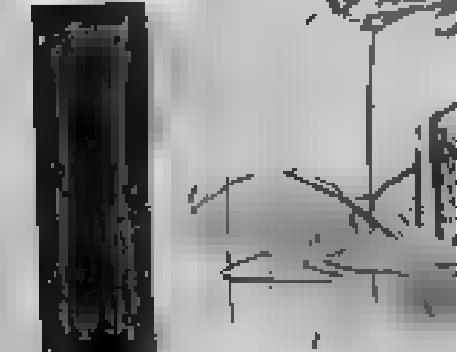
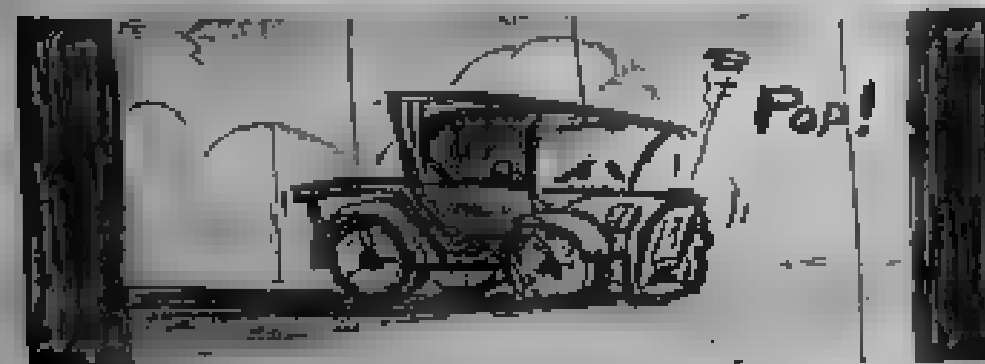
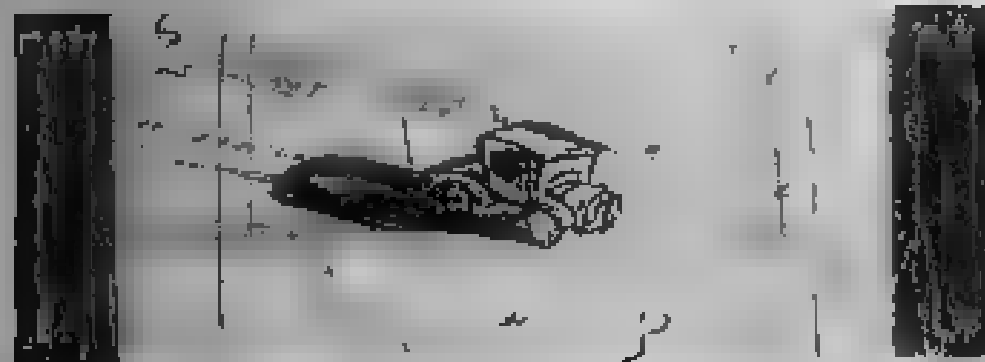
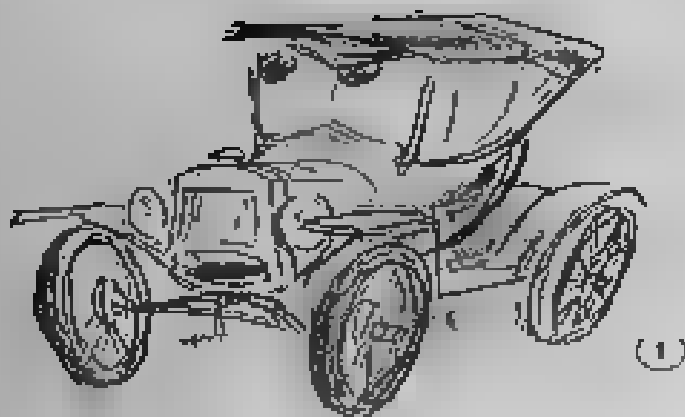
Ford did not give up on
first "people's car." In 1
production of Model Ts
using the first moving as
tion that completely stre
enabled Ford to plow pr
ing, and by increasing p
lower sticker prices subs



Irish immigrants, bears much of America's addiction to cars. The Ford Motor Company in 1903, introduced a simple but sturdy car that most could afford. In 1908, Ford introduced the touring car. Although the new car was popular, the sticker price of \$850 was too high for most people.

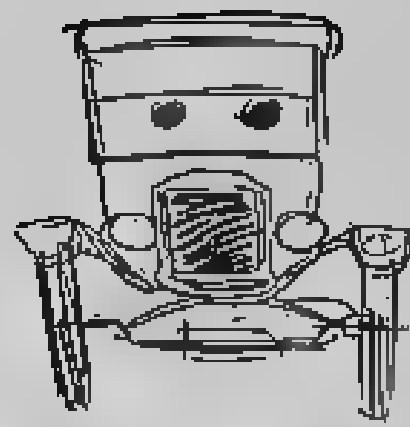
In his dream of offering the car to the masses, he launched mass production with interchangeable parts and an innovative assembly line, an innovation that revolutionized production. This allowed him to cut costs back into manufacturing. In 1913, he was able to reduce the price of the car to \$260.

The result was the Tin Lizzie, so nicknamed because the body was built of lightweight steel. The vehicle was a great commercial success. Before Ford retired the Model T in 1927 and unveiled the redesigned Model A, more than 15 million of the now-classic automobiles had been manufactured. As an homage to Ford's revolutionary car, a Model T character named Lizzie appears in *Cars*.

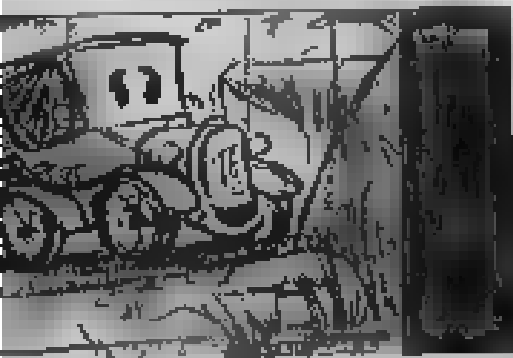
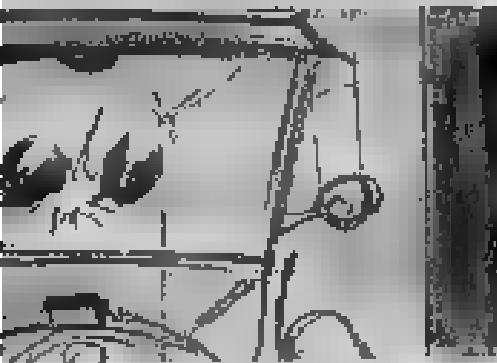
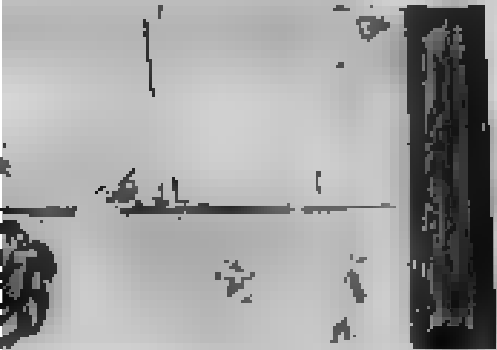




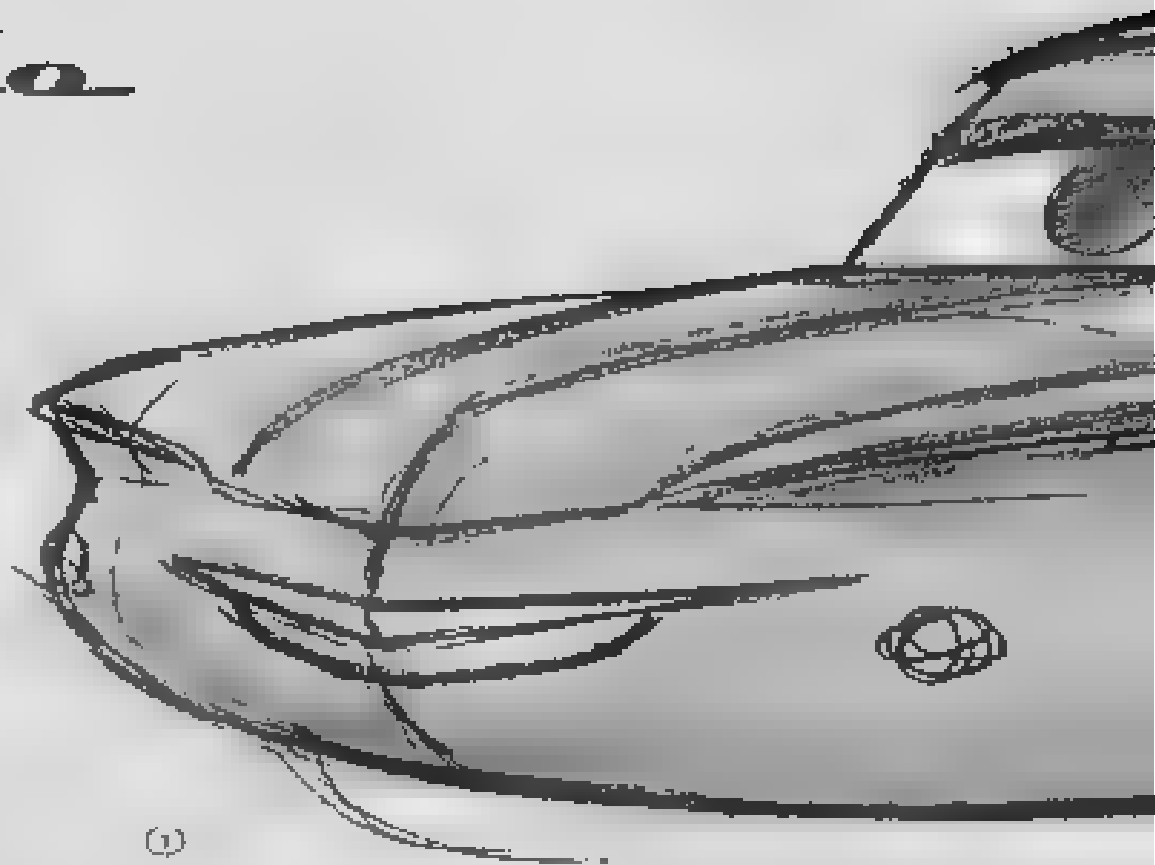
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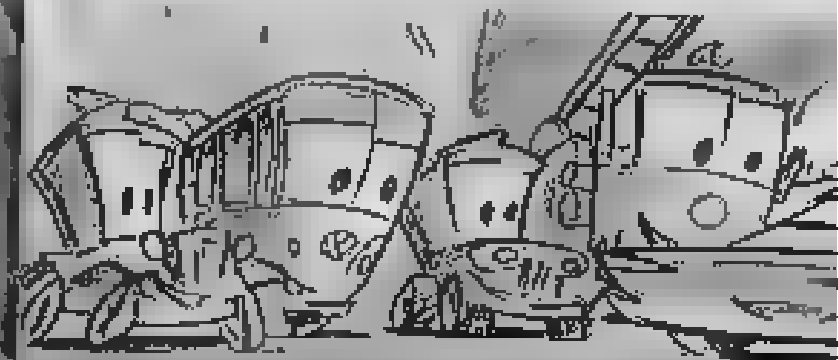
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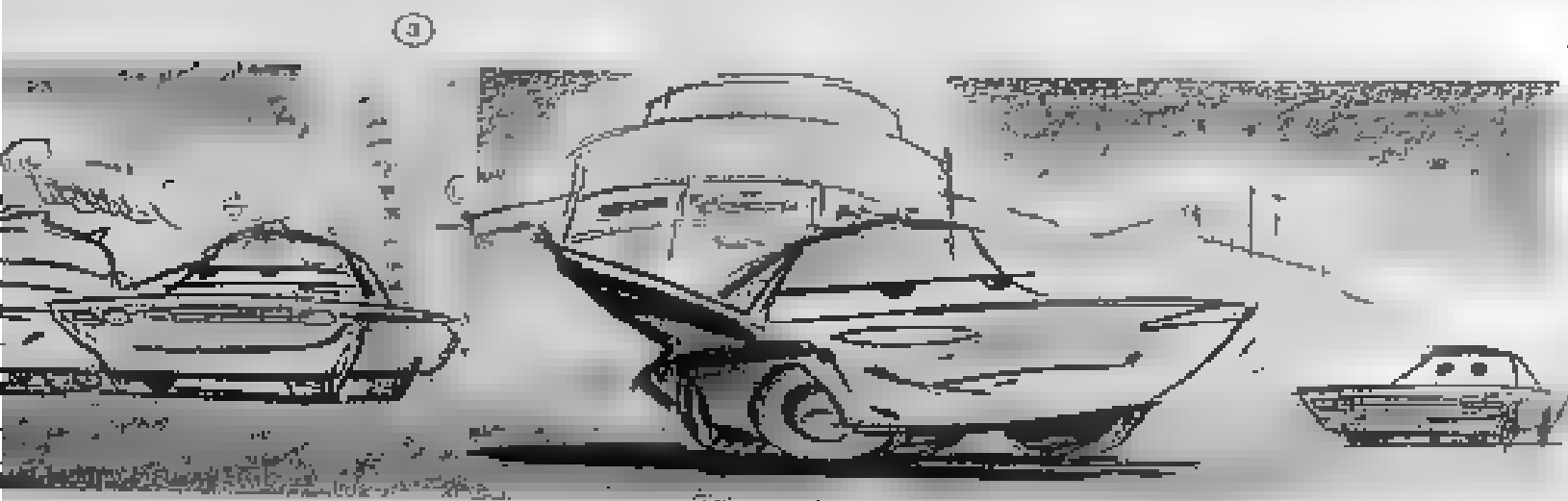
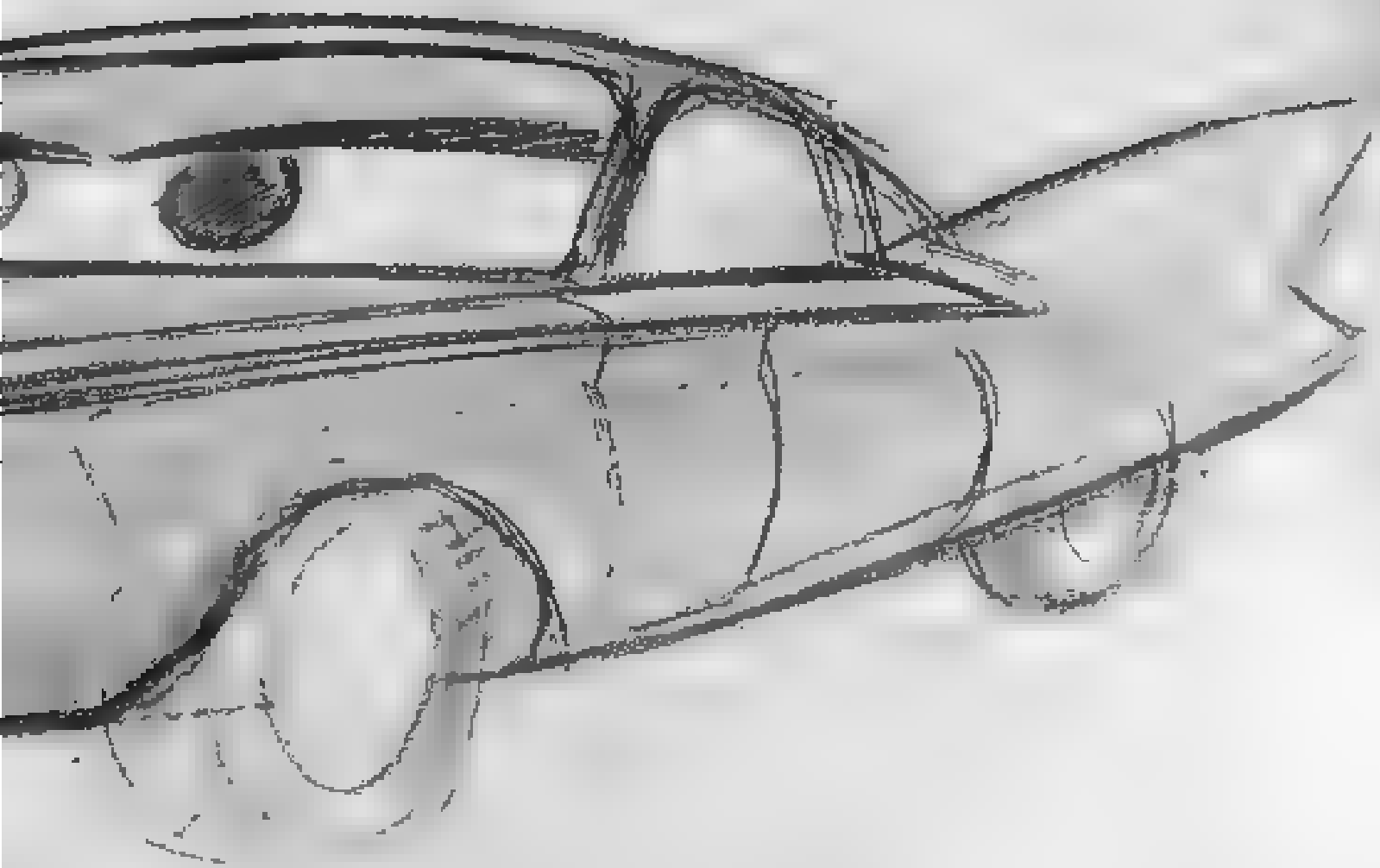


Flo

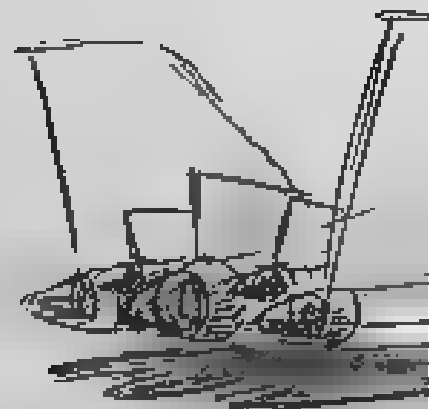
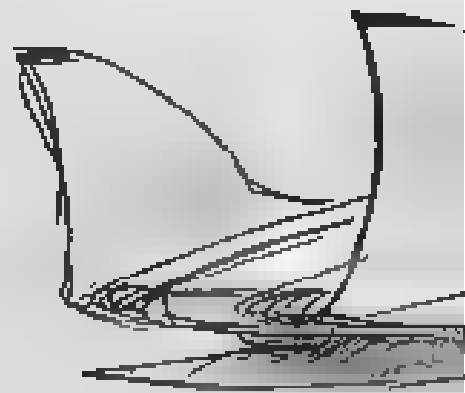
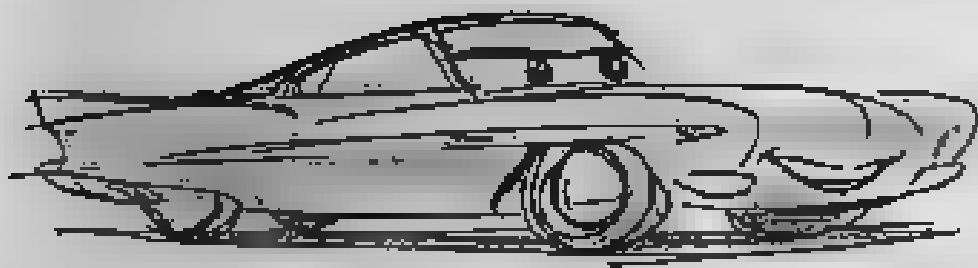
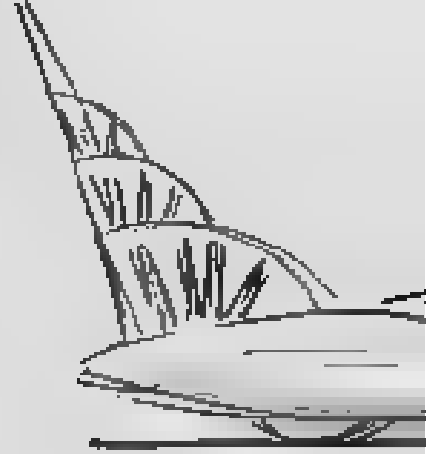
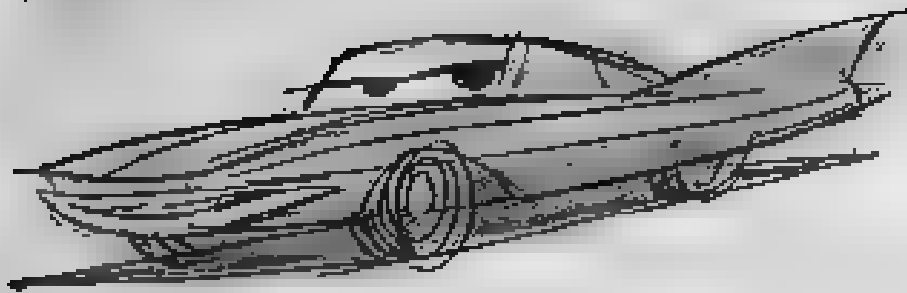


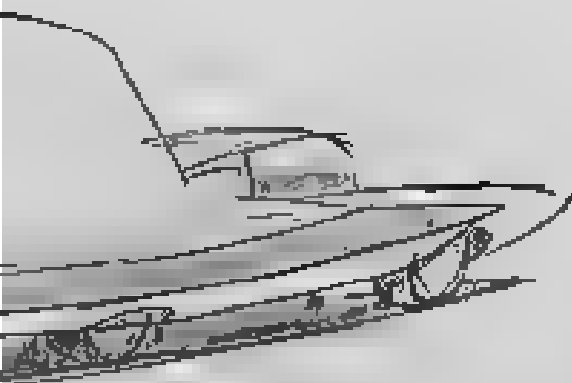
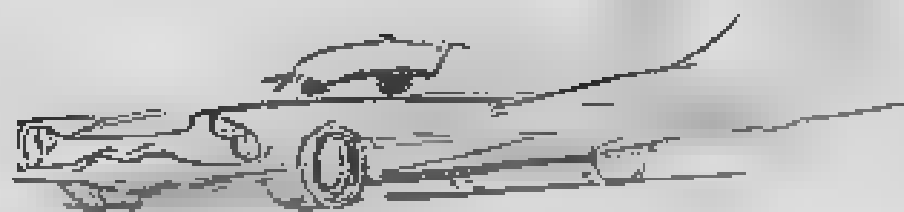
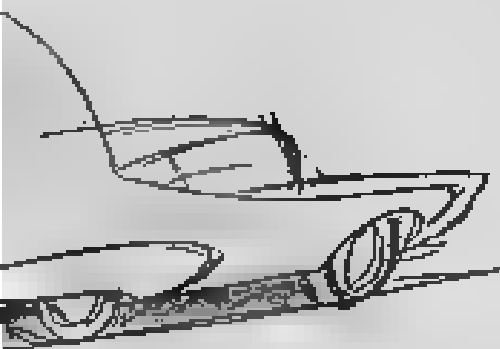
(2)





III. (3) Pencil, 9 x 5. 2004; (4) Marker/Pencil, 9 x 5. 2004

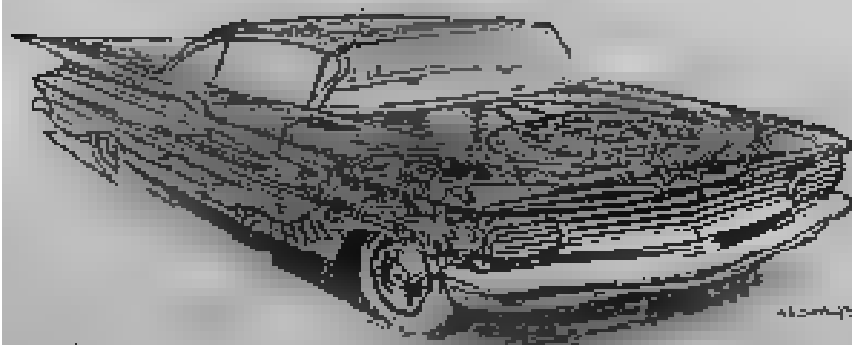




Ramone



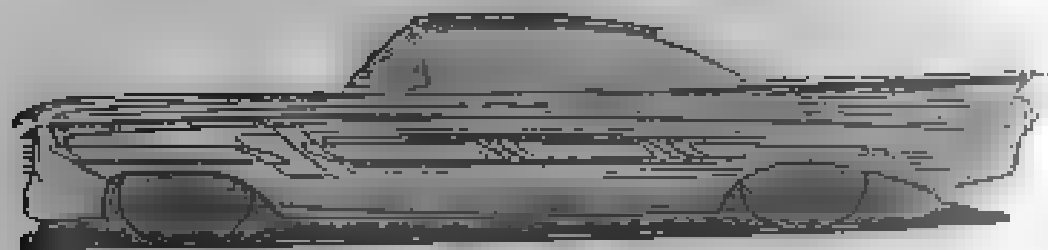
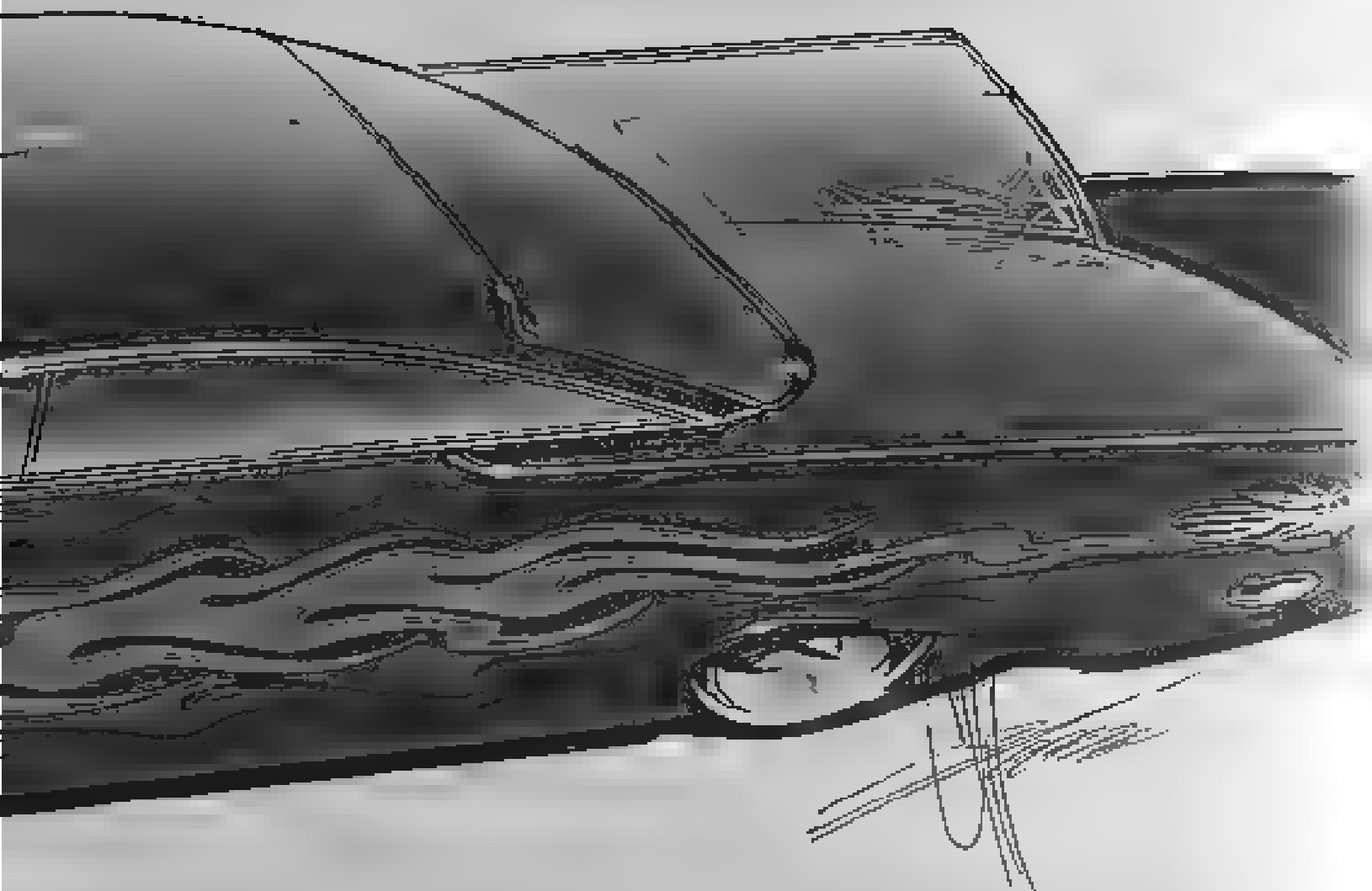
①



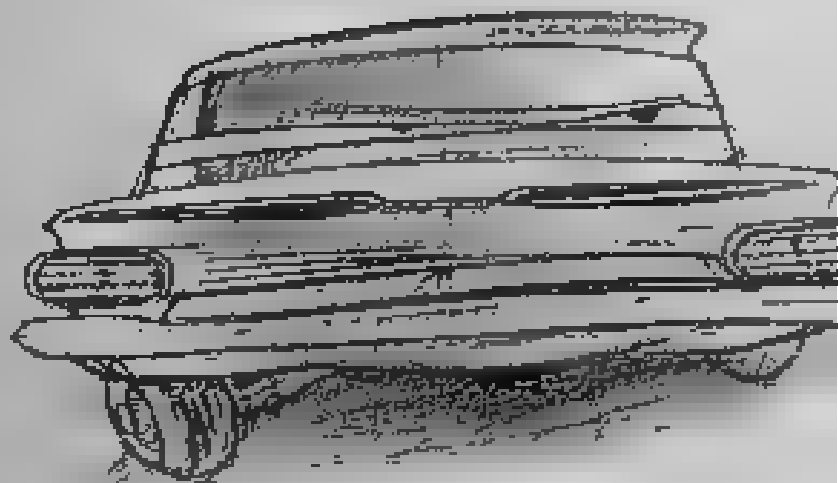
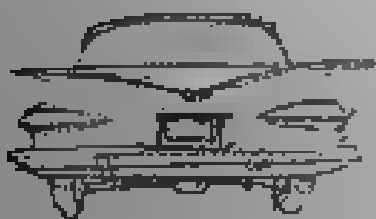
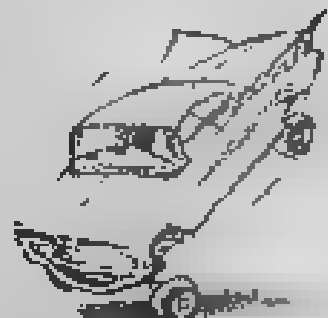
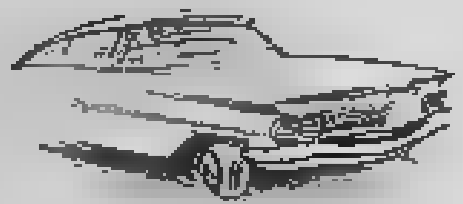
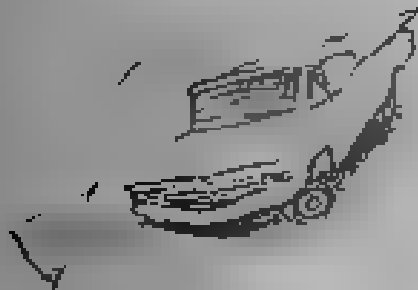
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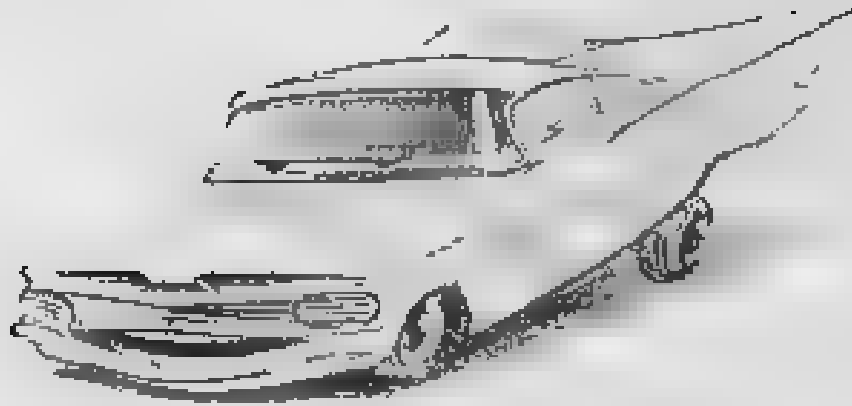


③

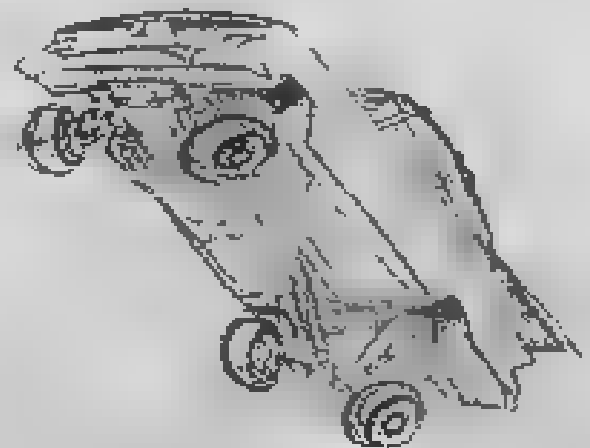
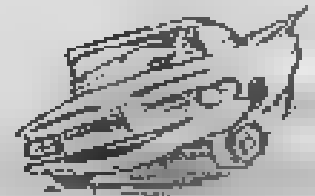
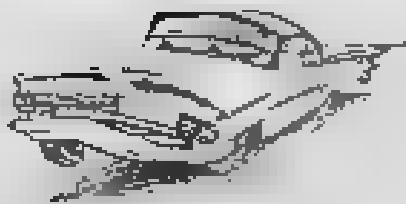


4

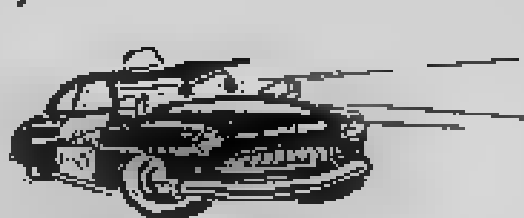




2



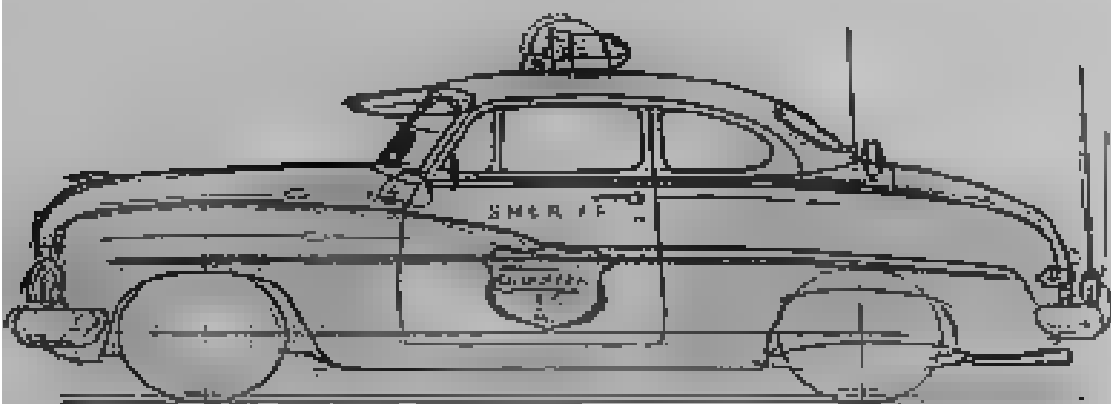
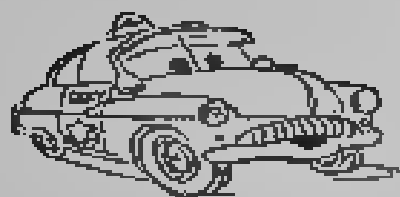
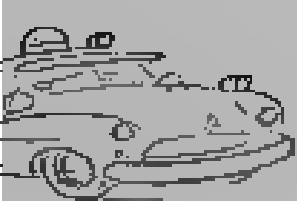
1



Sheriff

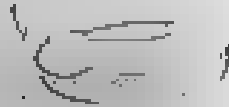
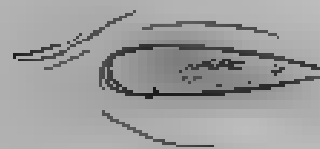
2



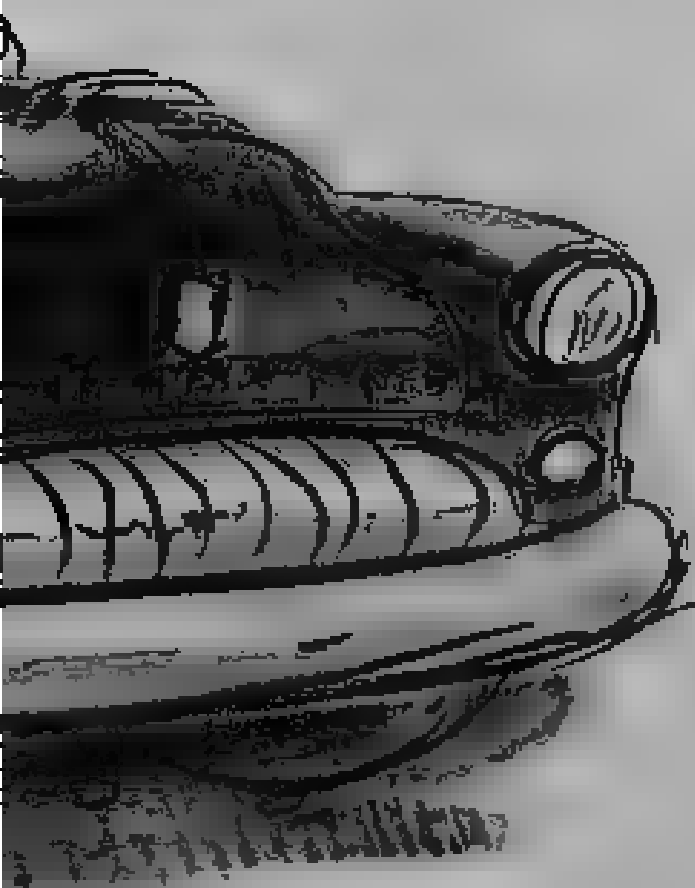


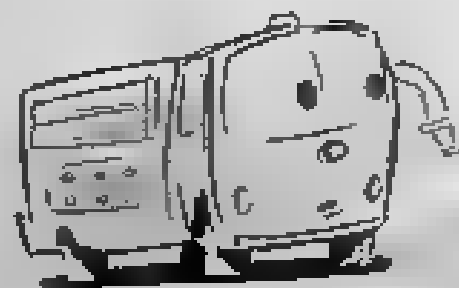
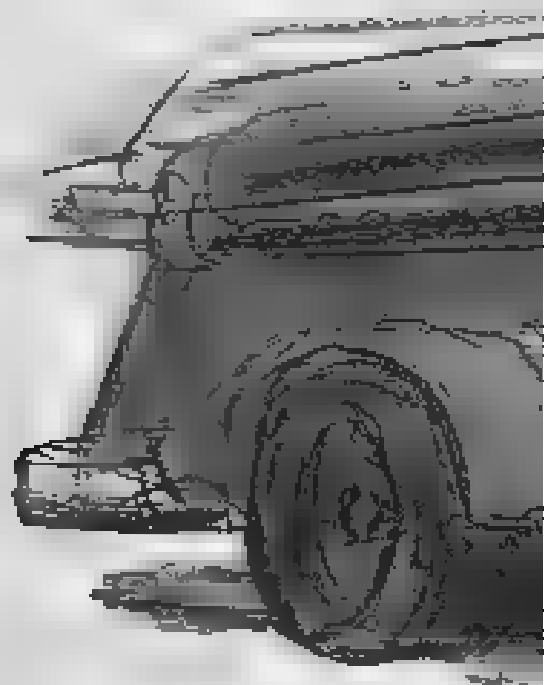
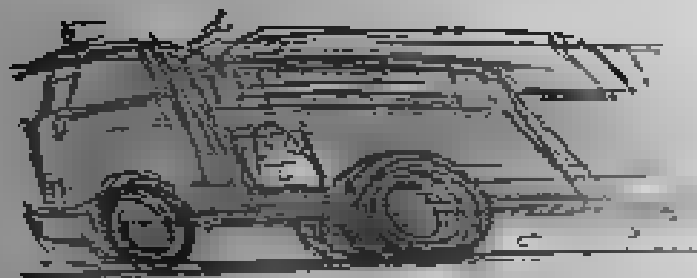
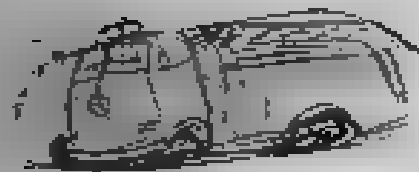
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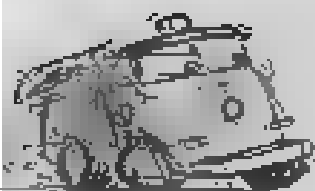
ADD VS SWEEP



5



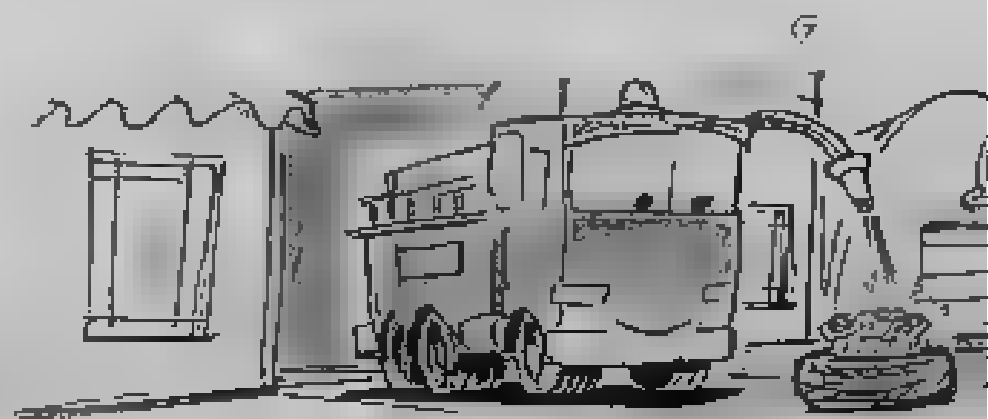
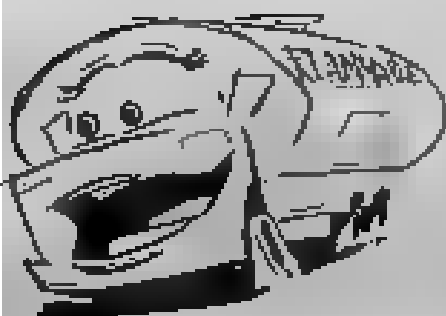




③



Red





Ghosts



In the 1890s, when gas-powered carriages puttered down the streets, Detroit was a city of industrial and human resources. Metal component factories where car bodies were built, plenty of ambitious financiers, creative designers and engineers, and a labor force were at the ready. By the 1970s, however, Detroit was the world's leading automotive center. The city's car manufacturing industry brought about

Bankruptcy, urban blight, and a decline in the city's population have all taken a toll on Detroit. The Pixar creative team not only toured several of the city's landmarks that have fallen into disrepair and apathy

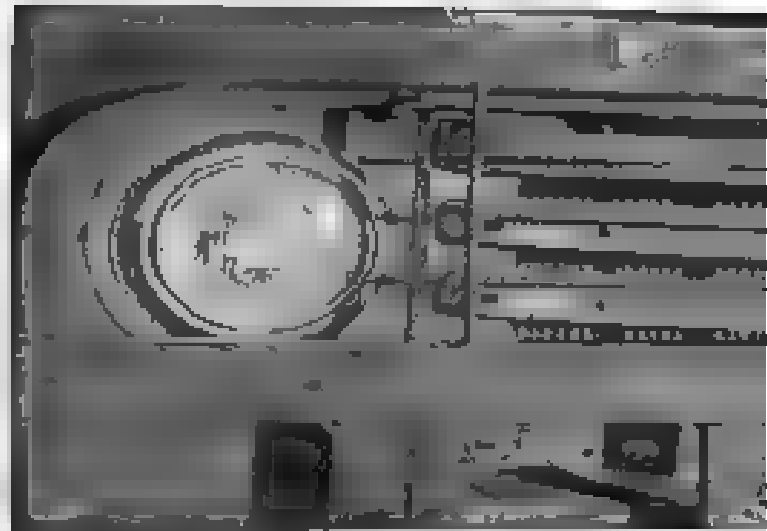
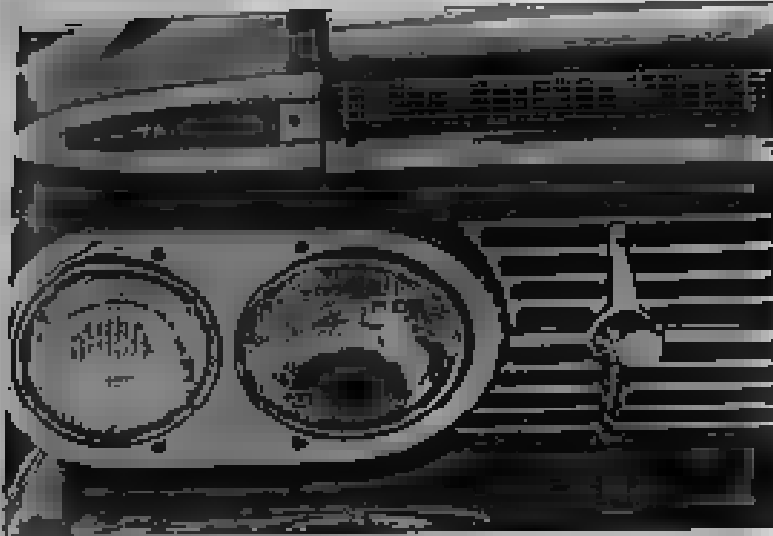
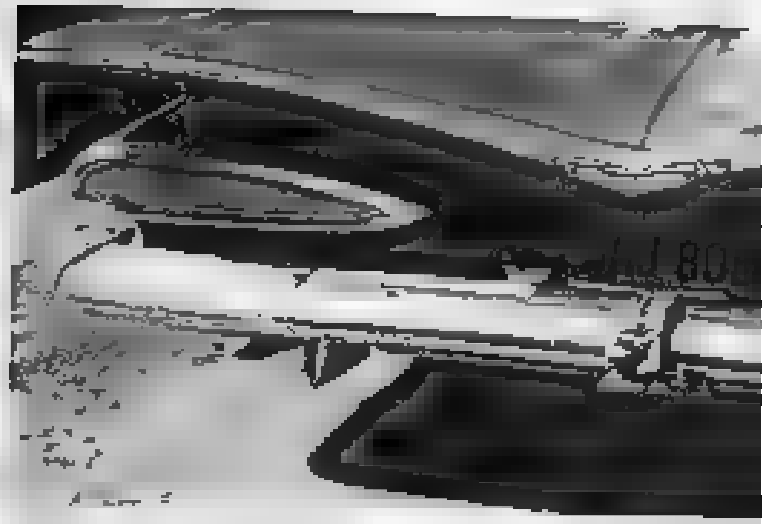
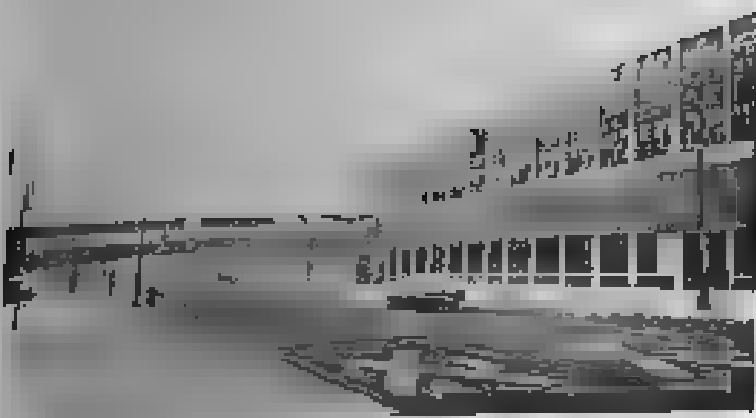
line-powered horseless
Woodward Avenue, and
pioneers found all the
sources they needed in
s were forged in the city's
s were constructed. And
vers and industrialists,
gineers, and an endless
ady. All that had changed
Detroit lost its coveted spot
omobile manufacturing
ufacturing booms later in
mixed economic results

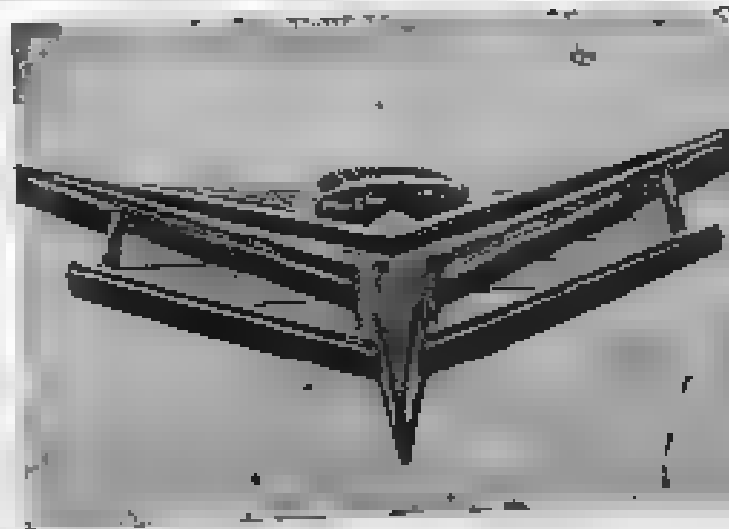
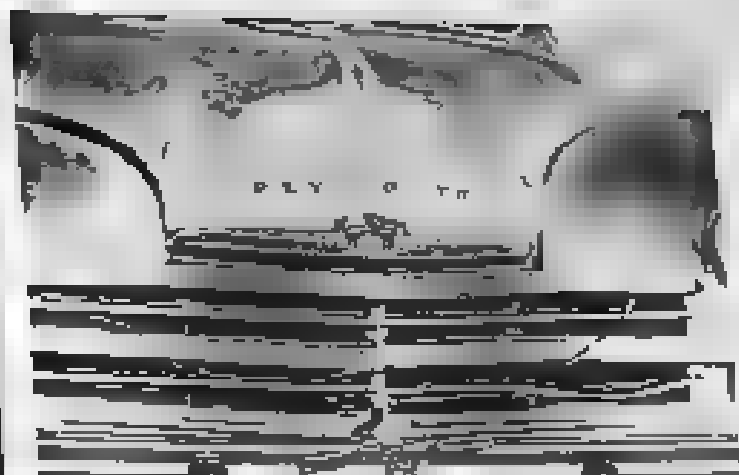
and suburban sprawl
etroit's industrial heritage.
ted this erosion when
city's derelict automotive
victim to crime, arson,

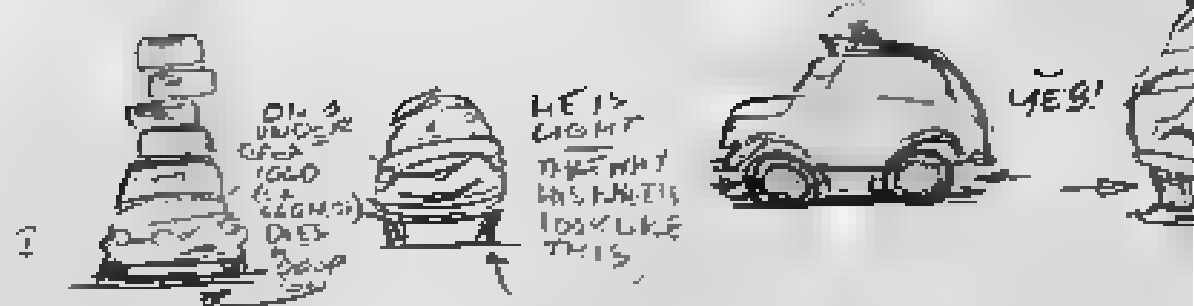
"There was so much to learn, even from an old, abandoned auto plant," says Bill Cone. "We found that layers and levels of decay spoke volumes about the history of a place. Decay, dirt, and rust have a story to tell."

The Packard Motor Car Company plant proved to be a favorite site for the Pixar team, who paid homage at the sprawling remains on East Grand Boulevard. Built in the 1900s, the colossal 3.5-million-square-foot complex spread over forty acres was once a bustling site for one of the last independent American automakers. As the creative team carefully picked their way through heaps of trash, bird droppings, broken concrete, and shattered glass, they found a mile-long maze of empty ruins waiting for the demolition crews. The plant was a poignant reminder of the hundreds of automobile assembly plants and thousands of skilled craftsmen who once made Detroit the world's automobile capital.

Today, Detroit is just a ghost of its former self, but its memory lives on in the vehicles that were once assembled there—cars that are now considered classics for their distinctive style, shape, and color. Pixar drew from this canon of classic cars, modeling some of the film's characters after a 1951 Hudson Hornet, a 1949 Mercury Police Cruiser, and a 1959 Chevrolet Impala.

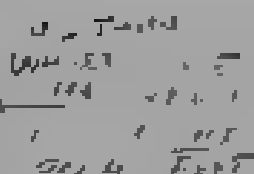




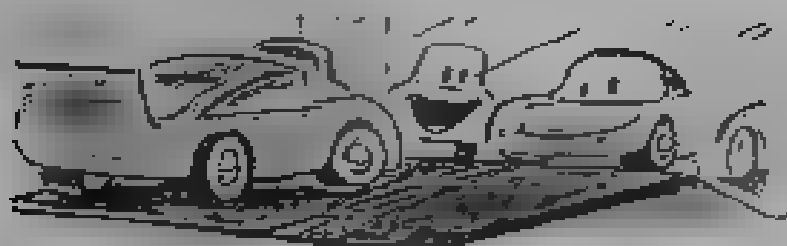


Luigi





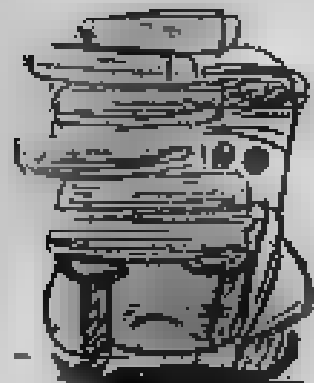
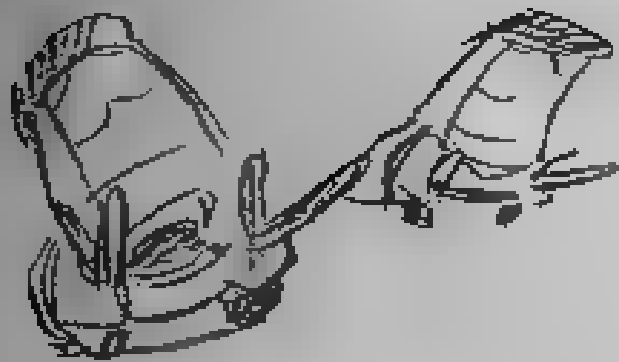
NOT WIDE
CORNERS -
HE KNOWS



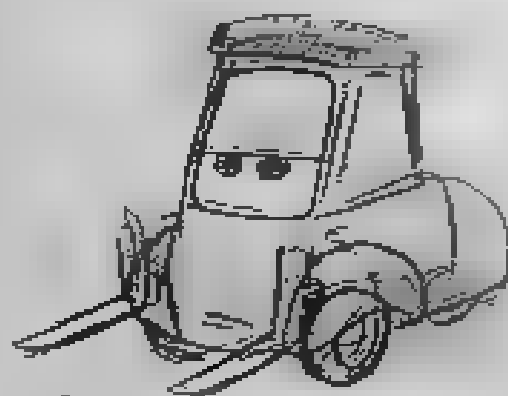
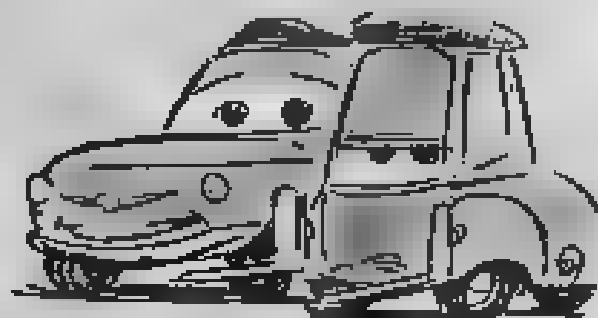
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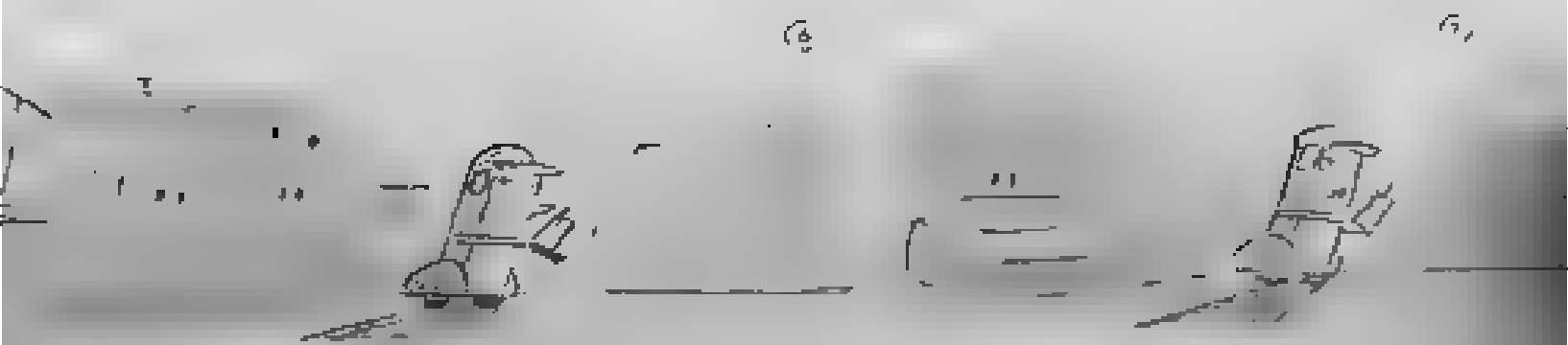
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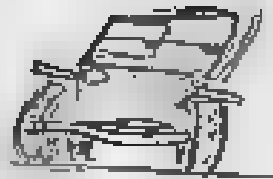
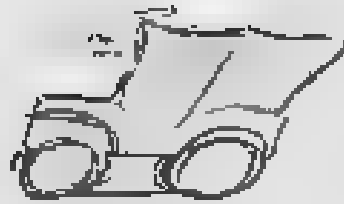
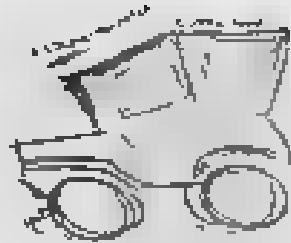
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⑤

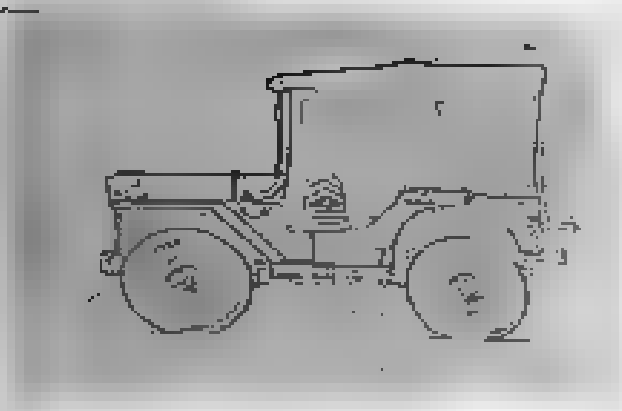
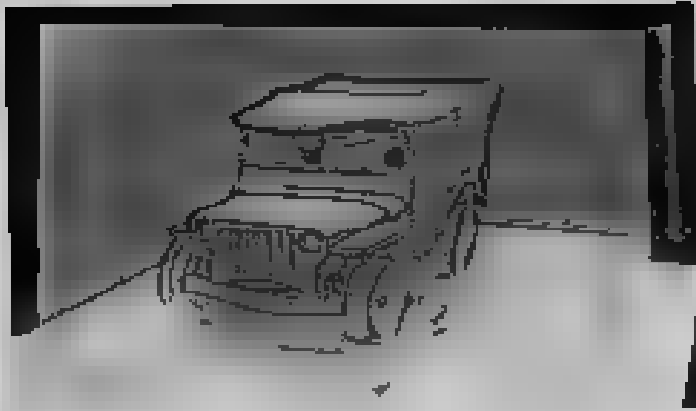
Guido





Sarge



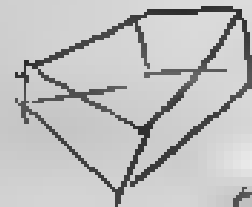


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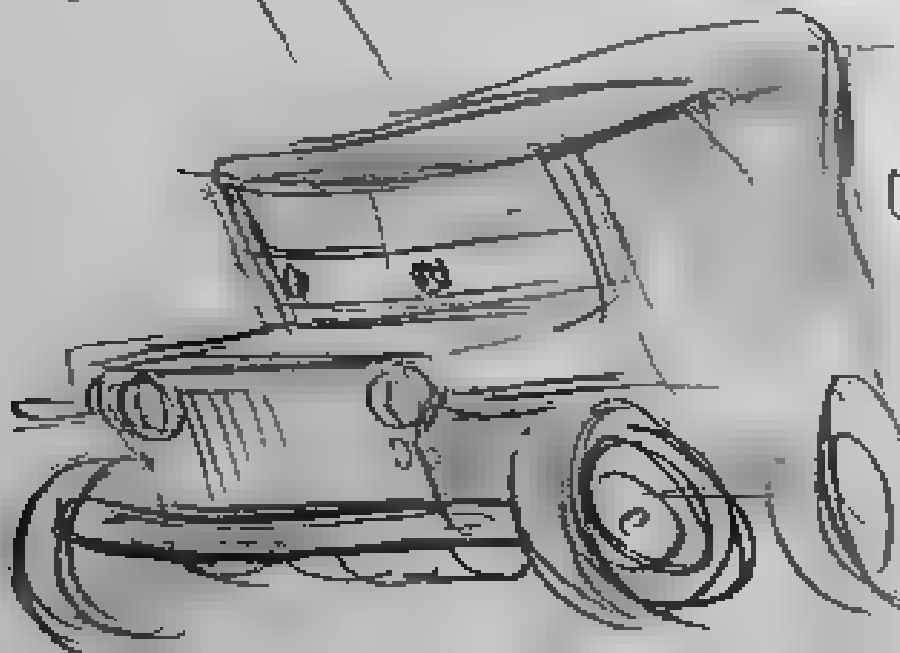
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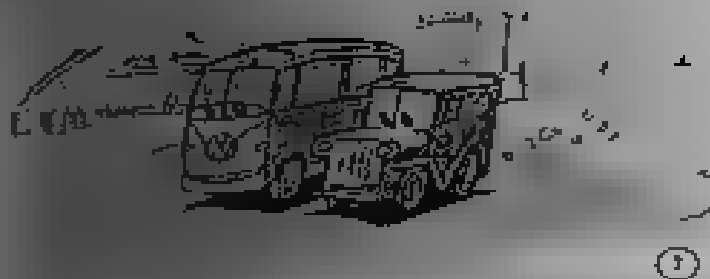
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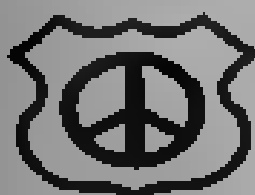
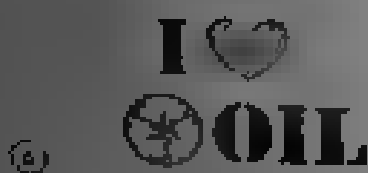
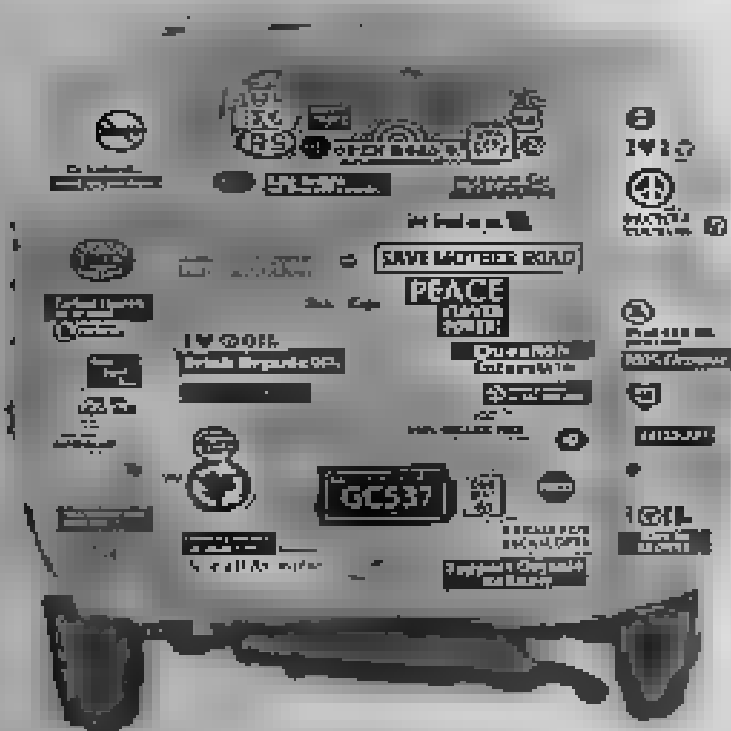
TWISTING



LEAN/
SHEER
CUTTING

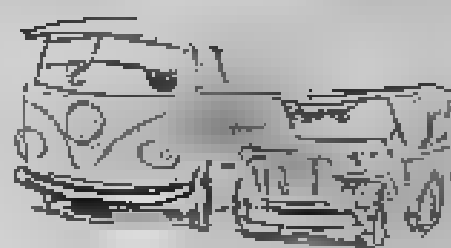


ILLUSTRATION

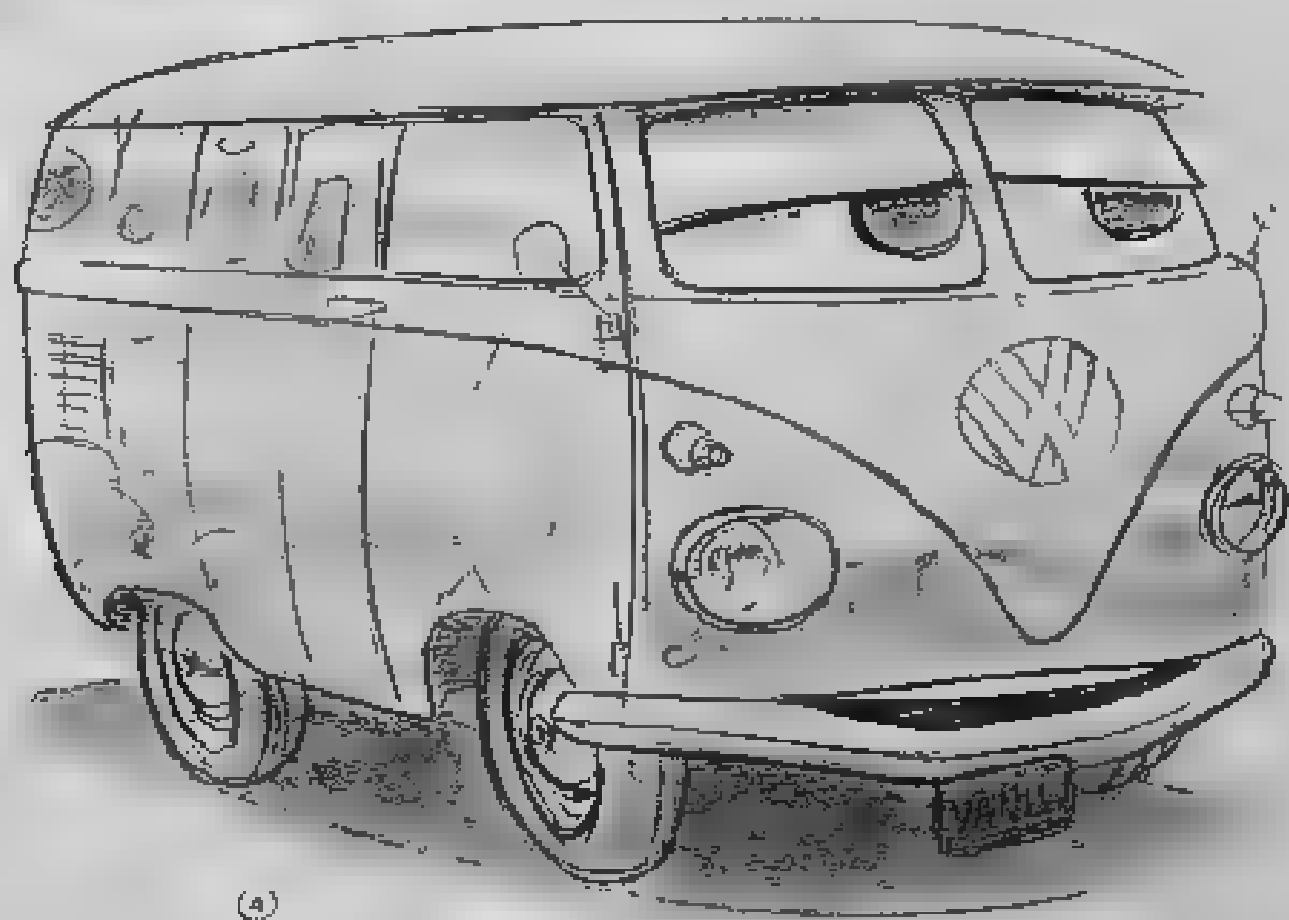


Save 2D Animation.

I BRAKE FOR JACKALOPES



Fillmore



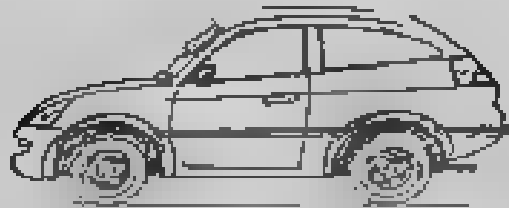
Pardon my backfire,
I eat veggie fuels



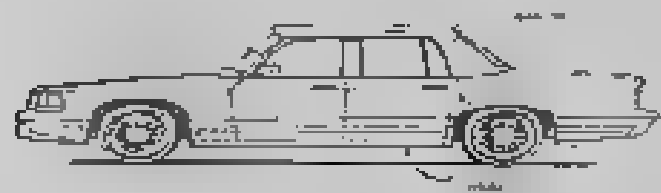
100% ORGANIC FOOL

RG clips / POWER WHEELS. **FRONT**

RG front wheel

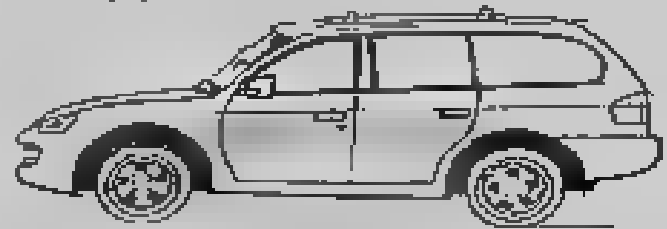


RG clip / POWER WHEELS. **FRONT** (side view)

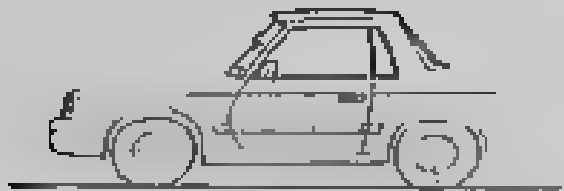


RG clips / POWER WHEELS

RG front wheel



RG clip / POWER WHEELS

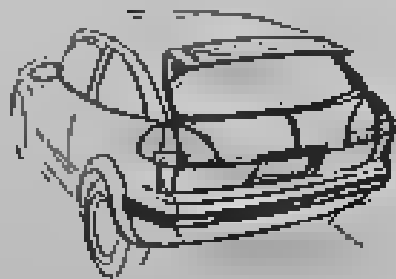


RG clip / POWER WHEELS

RG clip / POWER WHEELS

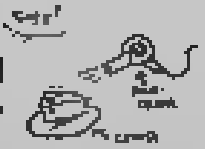
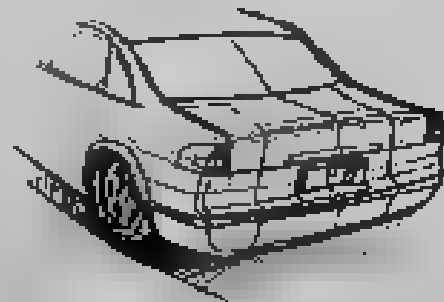
RG clip / POWER WHEELS

REAR

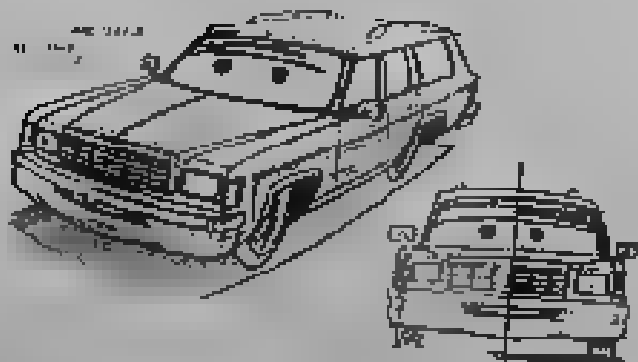


RG clip / POWER WHEELS

REAR

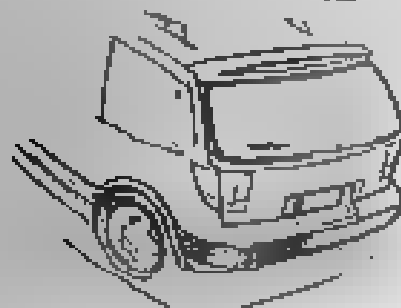


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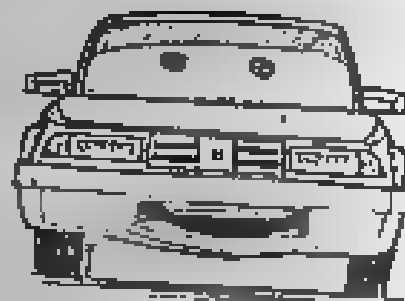
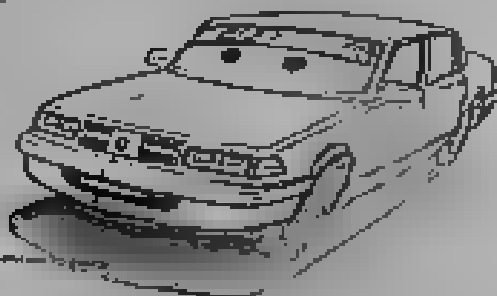


PG CAR / FRONT WINGVIEW [FRONT]



PG CAR / FRONT WINGVIEW

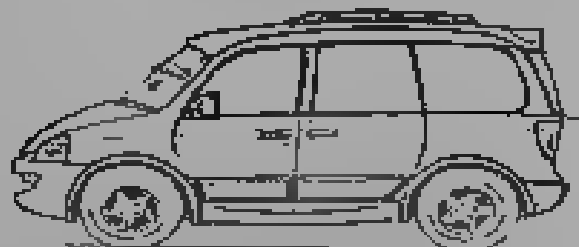
PG CAR / FRONT WINGVIEW



PG CAR / FRONT WINGVIEW

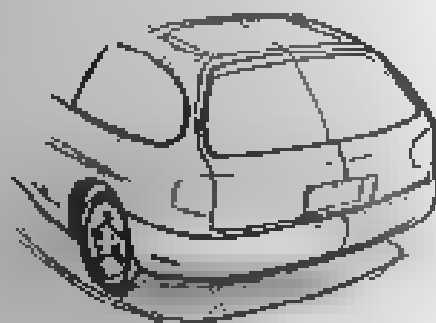
PG CAR / FRONT WINGVIEW

PG CAR / FRONT WINGVIEW [FRONT]

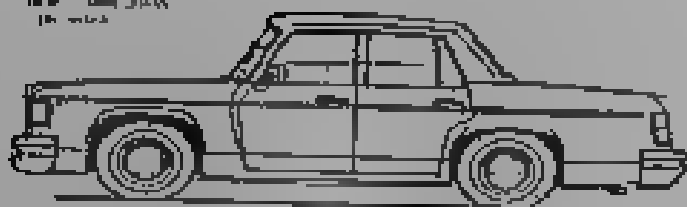


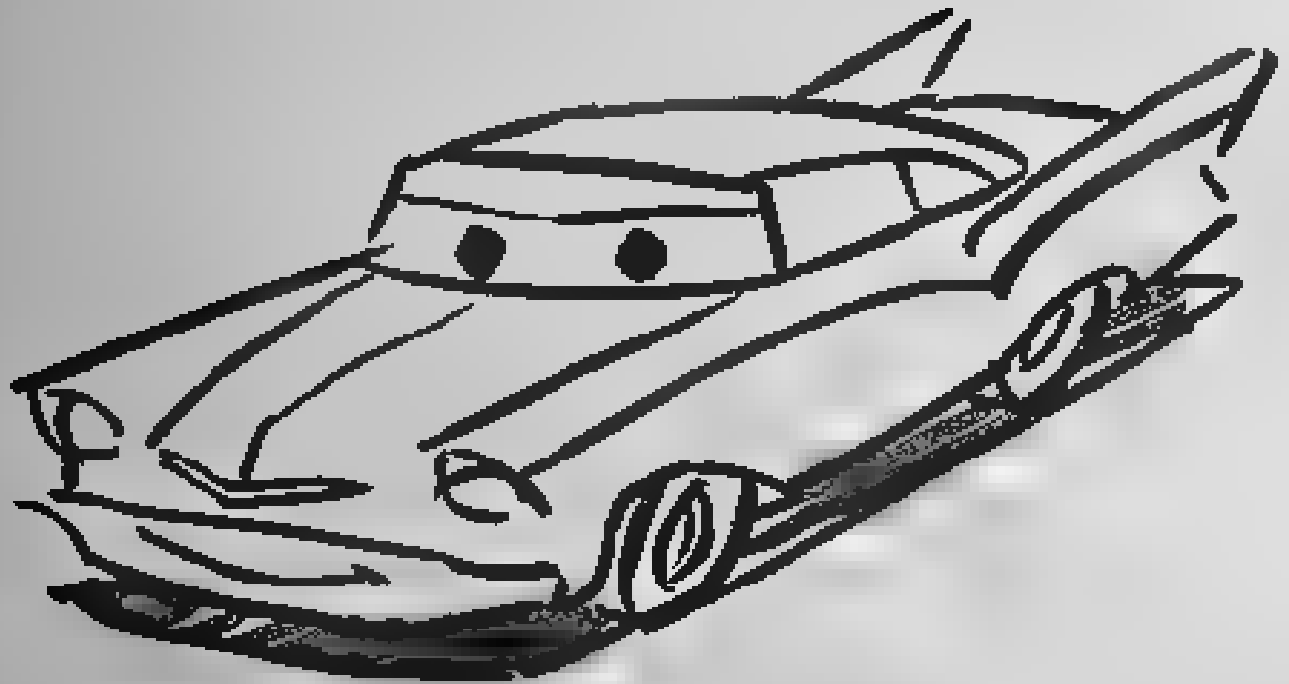
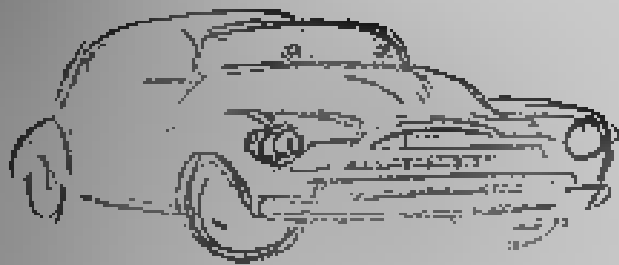
PG CAR / FRONT WINGVIEW [FRONT]

PG CAR / FRONT WINGVIEW [FRONT]

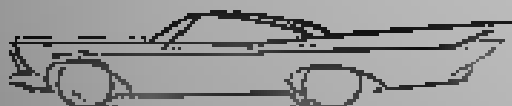


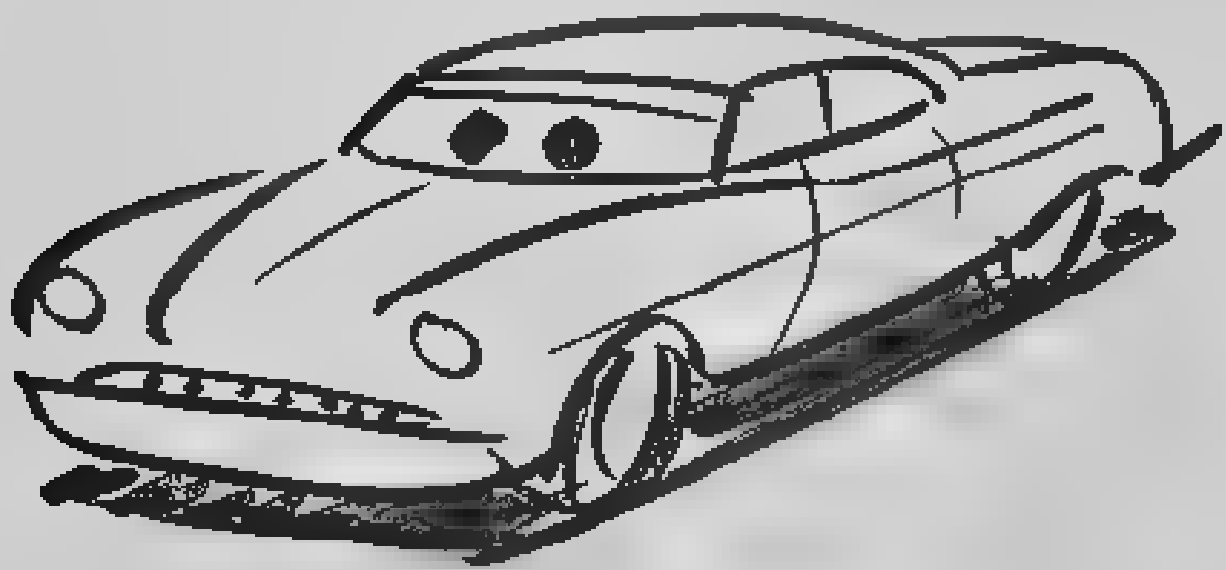
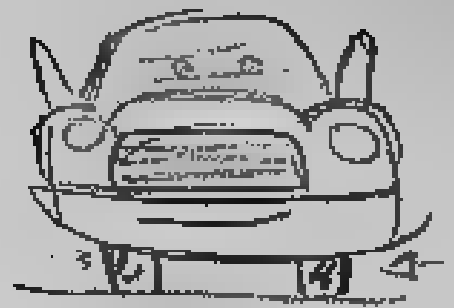
PG CAR / FRONT WINGVIEW [FRONT]





GENERIC 60's 50's SEDAN





GENERIC 50's SEDAN



"When we get these thruways across the whole country
be possible to drive from New York to California without

John Steinbeck, *Travels with*

3

Super Slab

Pixar's creative team clearly understood that the film's automobile characters had to have locales. Cars need roads. Some of the action would take place at a motor speedway, but there had to be roads, too.

In the early stages of film development, the team poured over reference books, catalogs, and other publications to learn everything they could about automobiles and the roads that carried them. They spent hours viewing feature films and documentaries about every possible automotive subject, including the coming of the interstate highway system.

In the 1950s—in the midst of the Route 66 heyday—the biggest public works program in the history of the nation was launched. The Federal-Aid Highway Act of 1956 authorized the use of \$25 billion to build a system of interstate highways, all forty-one thousand miles designed for high speed and smooth access.

The brainchild of President Eisenhower, who during World War II had been inspired by the efficiency of the German autobahns, this vast network was promised to create a sleeker, more efficient economy, and help ease the crowded highway conditions. But in the end, these roads, however well intended, had a profound impact on the nation.

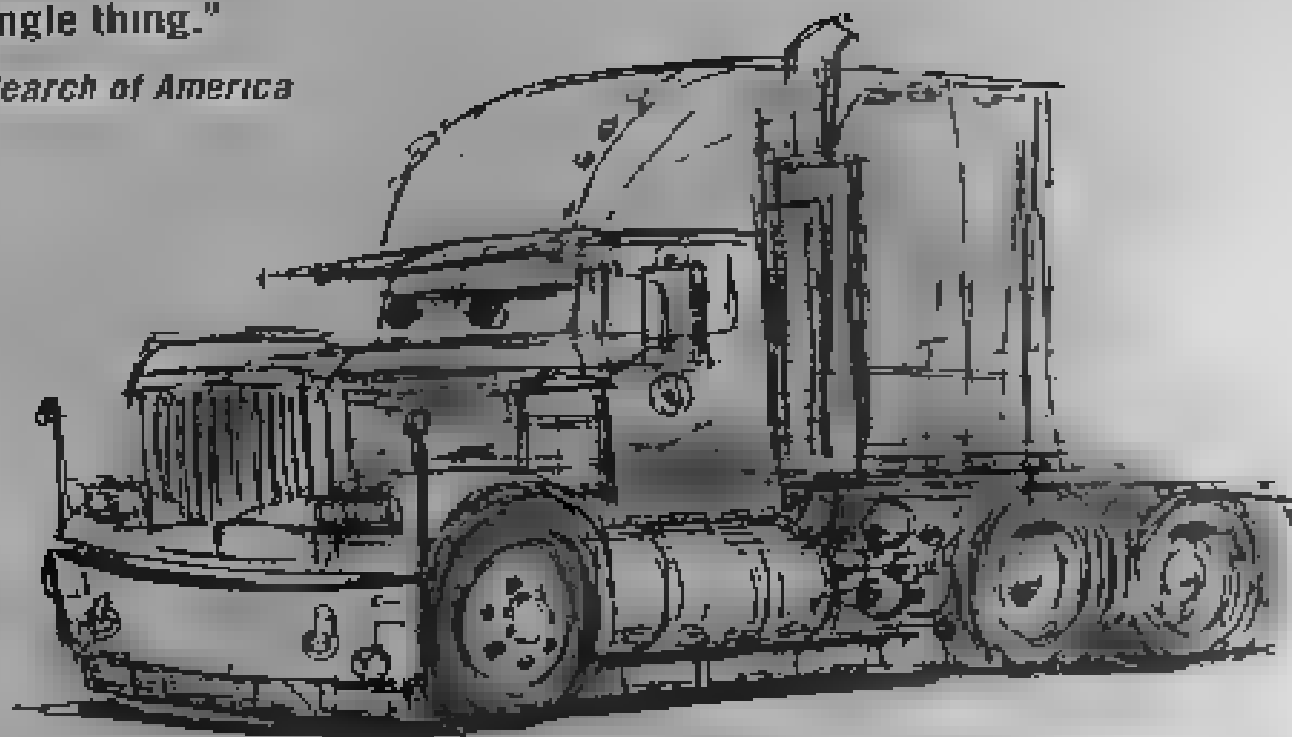
Overdevelopment and sprawl were already ending America's landscape. The new roads did even more damage as they cut through farms, changed traffic patterns, and left towns to dry up and die. The environment was ravaged, the privately owned rail system was largely abandoned, city centers were destroyed, businesses were leveled, and neighborhoods vanished.

as we will and must, it will

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th Charley: *In Search of America*

B



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I had been inspired

high-speed German

work of superhighways

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During research trips, the Pixar team saw how

many small towns and landscapes had been

adversely affected by the coming of the super-

highways, and they transferred this reality to

the film. For example, when Lightning McQueen

hops on the interstate for a cross-country trip

to California, he travels on a long straight slab

of monotony built for speed. Later, when he

gets lost and finds himself on a winding road

known as Route 66, he gets stuck in the small,

dilapidated town of Radiator Springs. He doesn't

understand why anyone would live there until a

local beauty named Sally takes him on a drive

to an abandoned cliff-top motel, a victim of the

nearby interstate skirting the town. As Sally

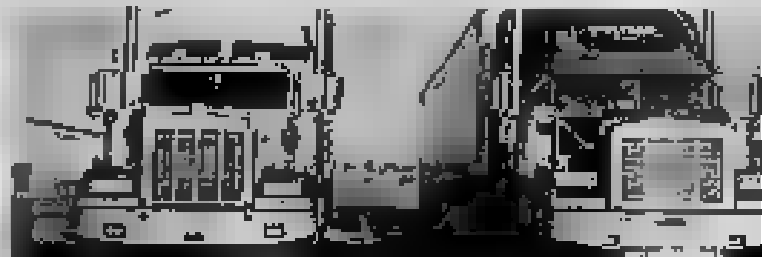
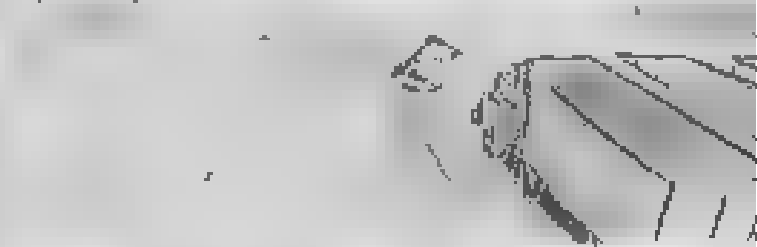
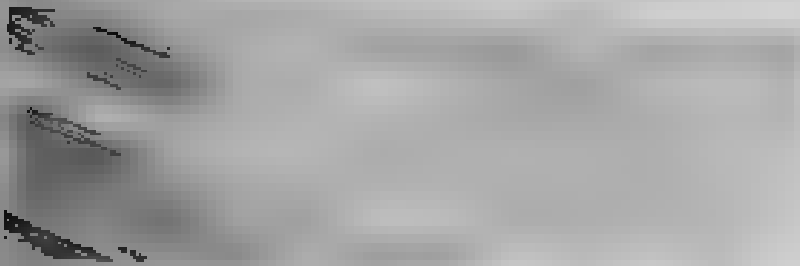
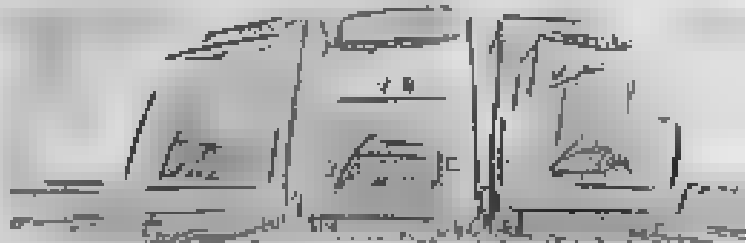
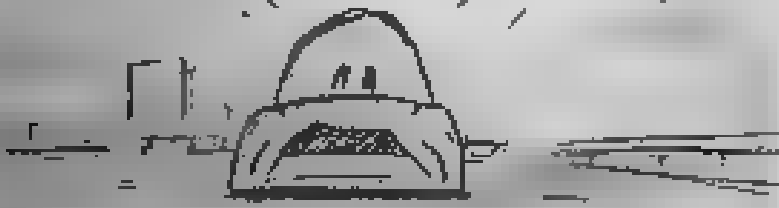
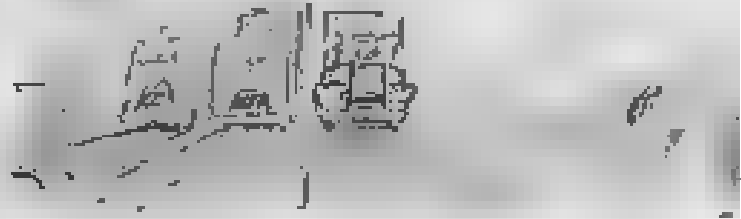
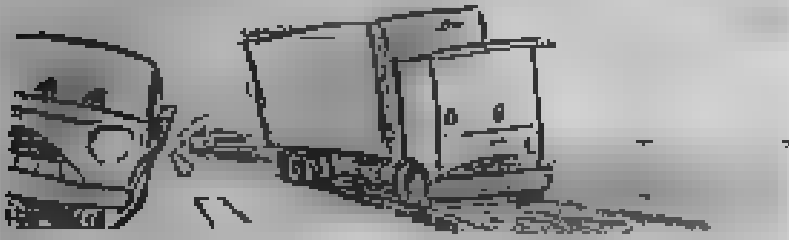
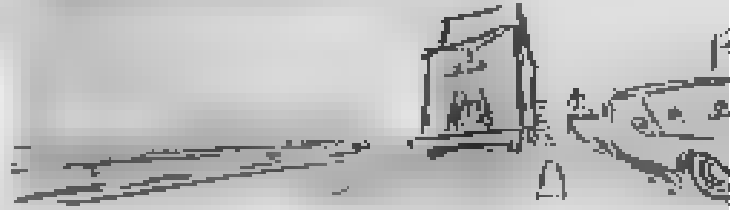
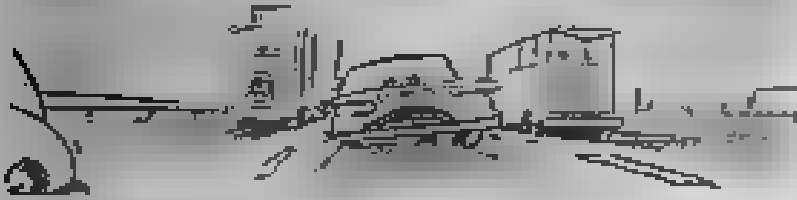
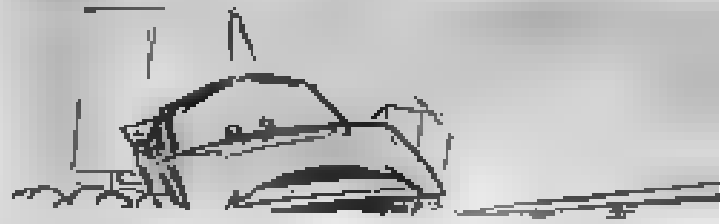
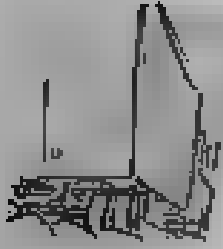
points to the valley below, McQueen sees a net-

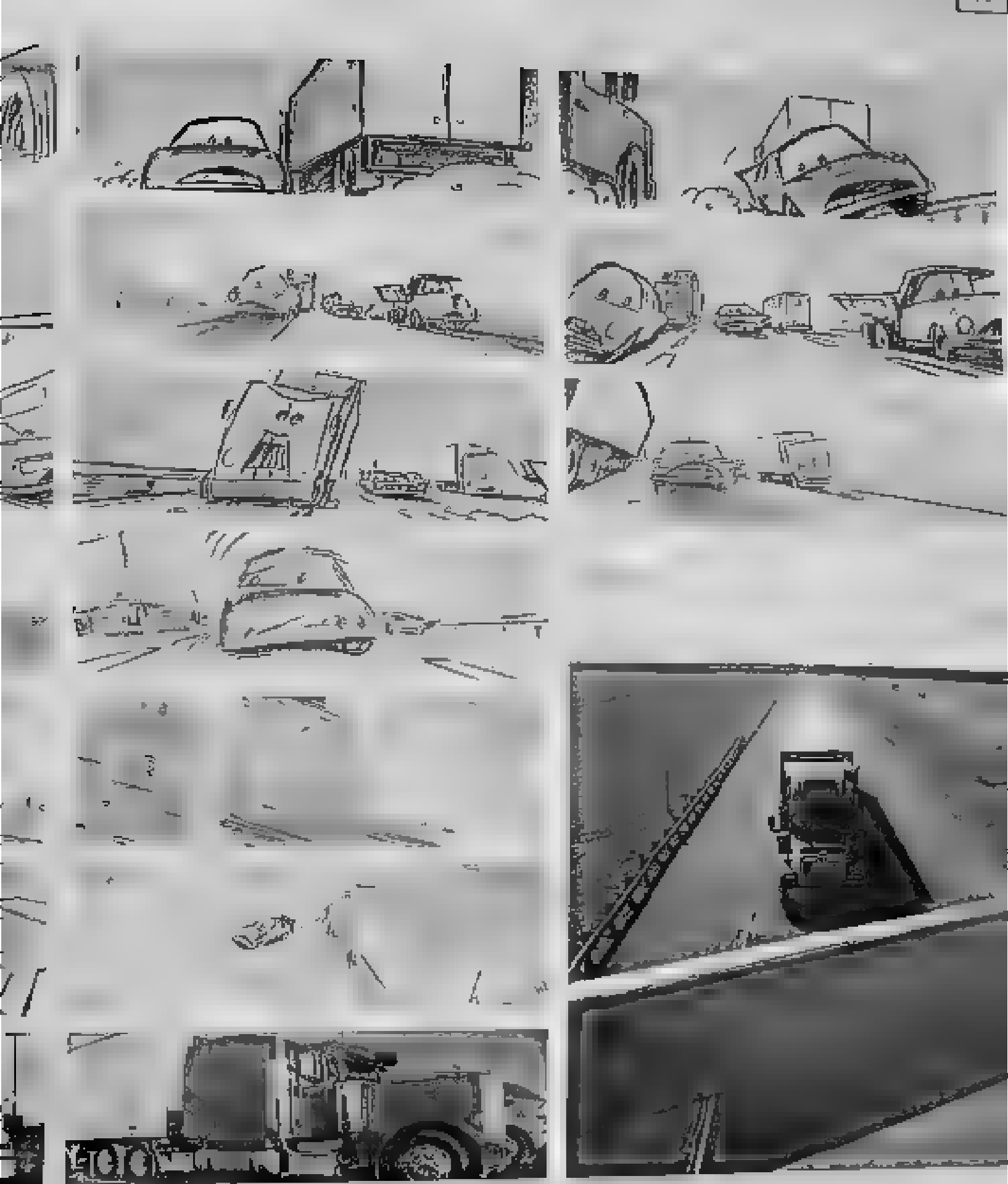
work of small roads snaking within a landscape

of beautiful natural monuments. He also spots

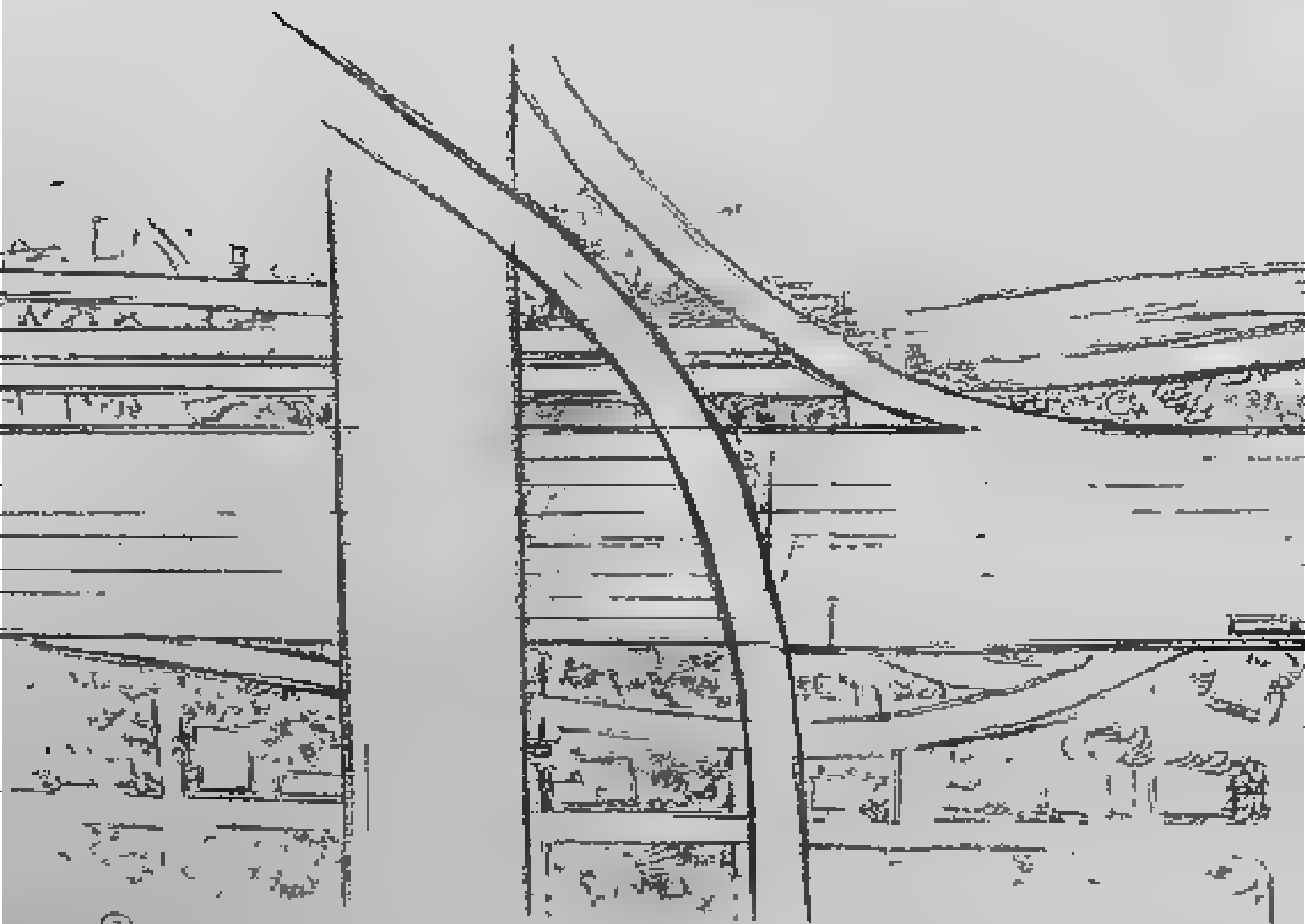
the interstate cutting right through it all.

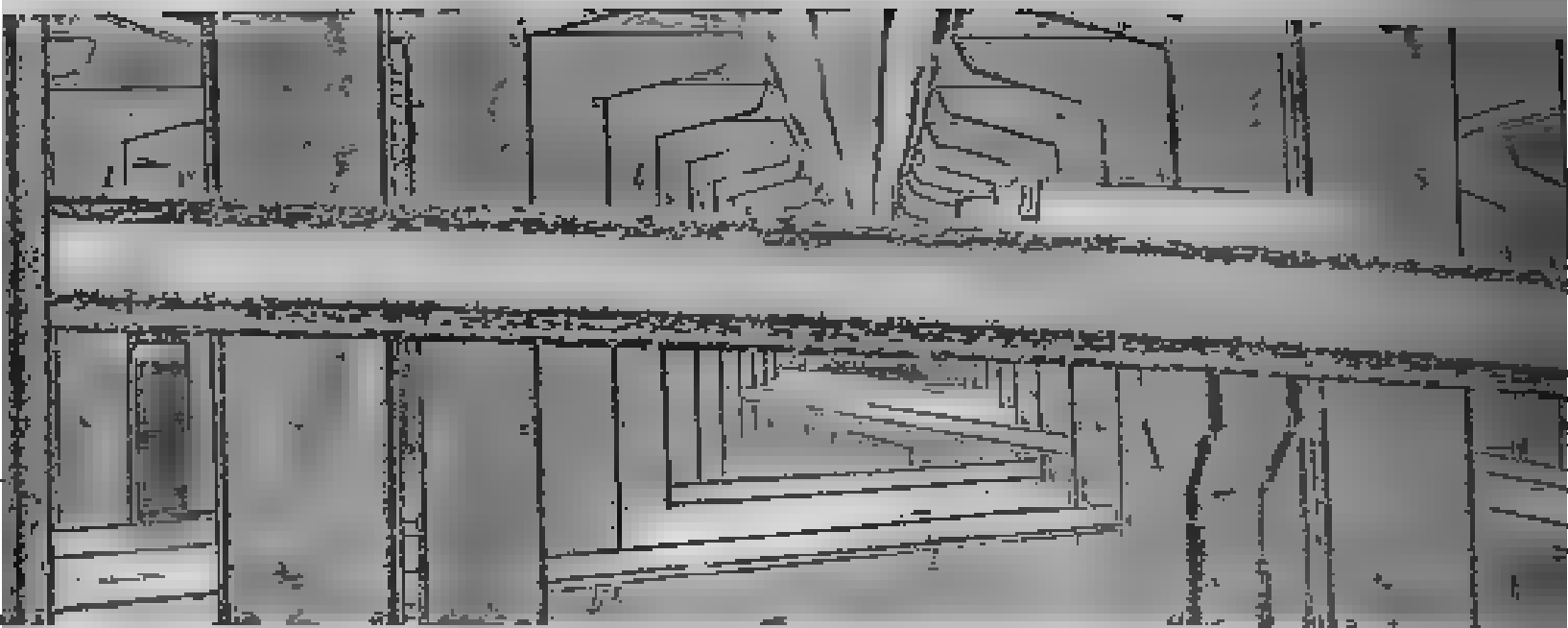
"Look at that," McQueen says. "All those cars and trucks are driving right by. They don't even know what they are missing."





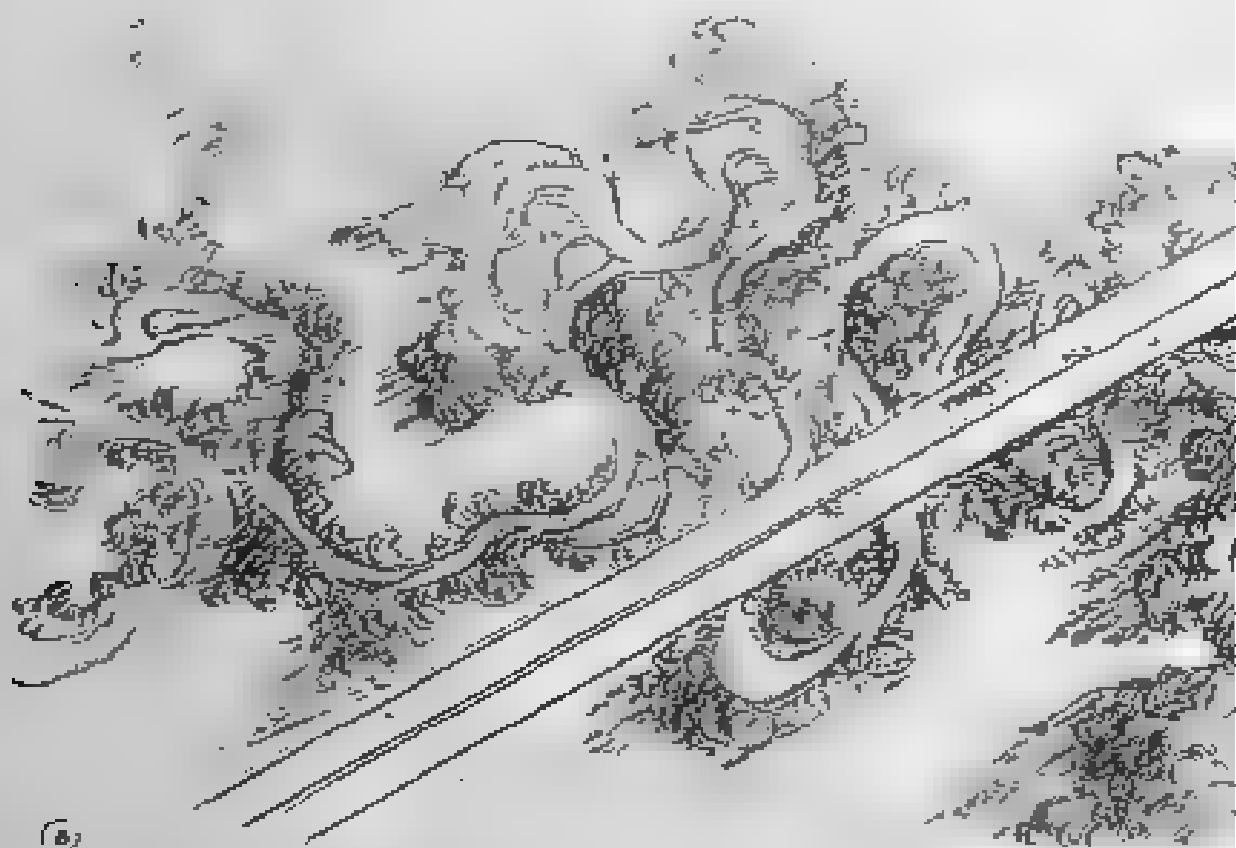
Interstate Storyboards: Gaelt Shindiew Pencil, 9 x 5 each 2002 Interstate Reference Photographs: Bob Pauley, 2001







(A)

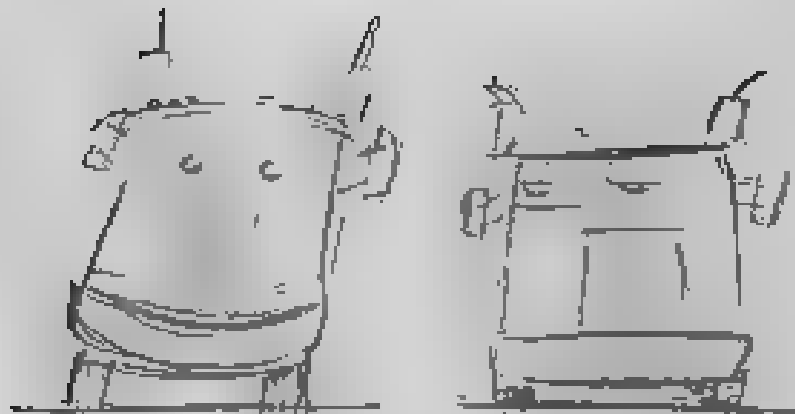


(B)



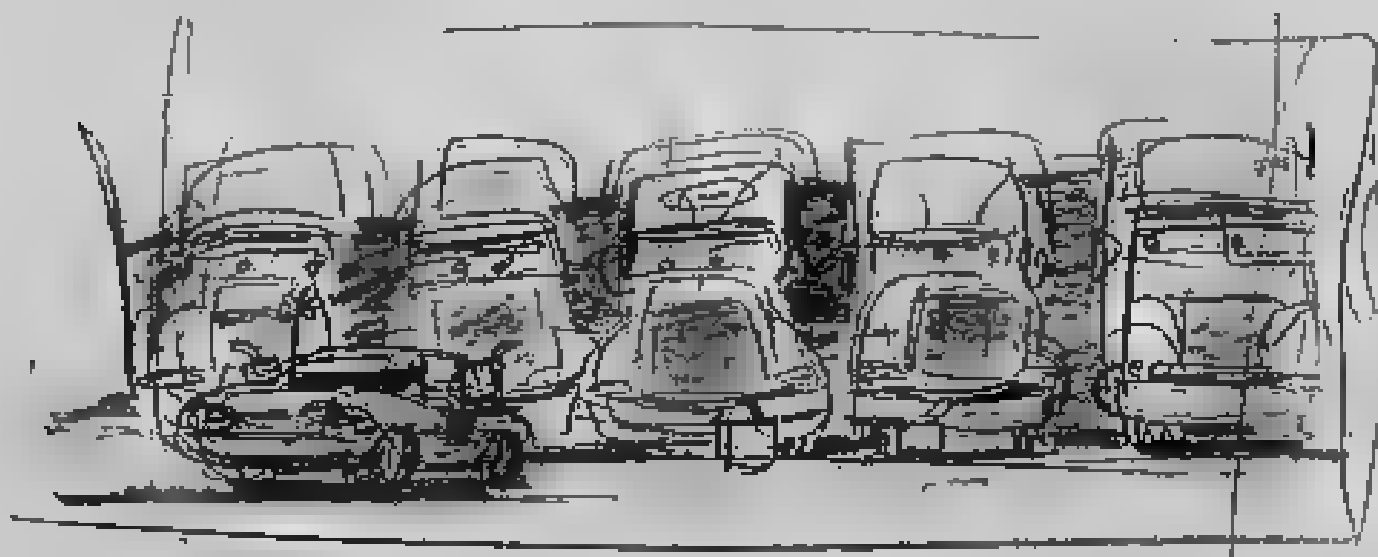
(C)

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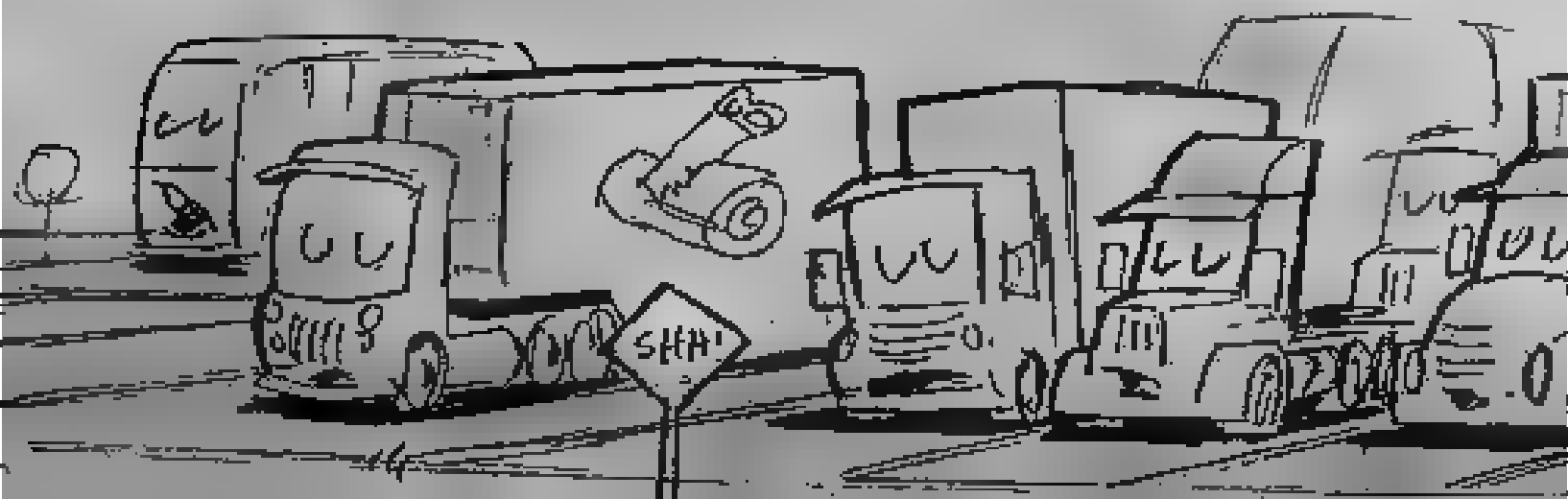


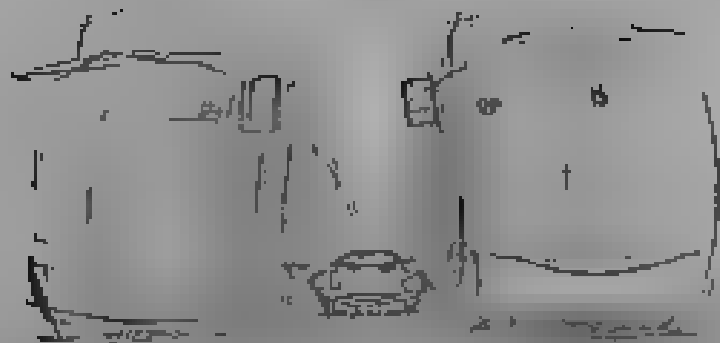
1. F

②



③



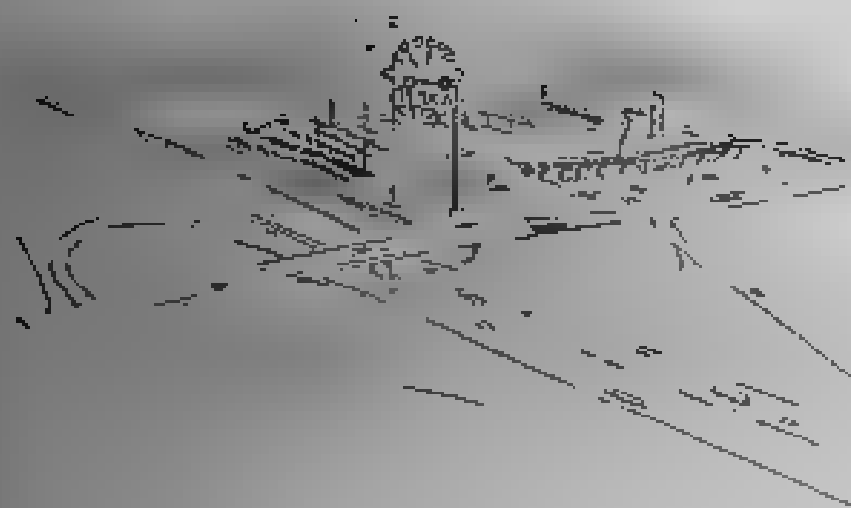
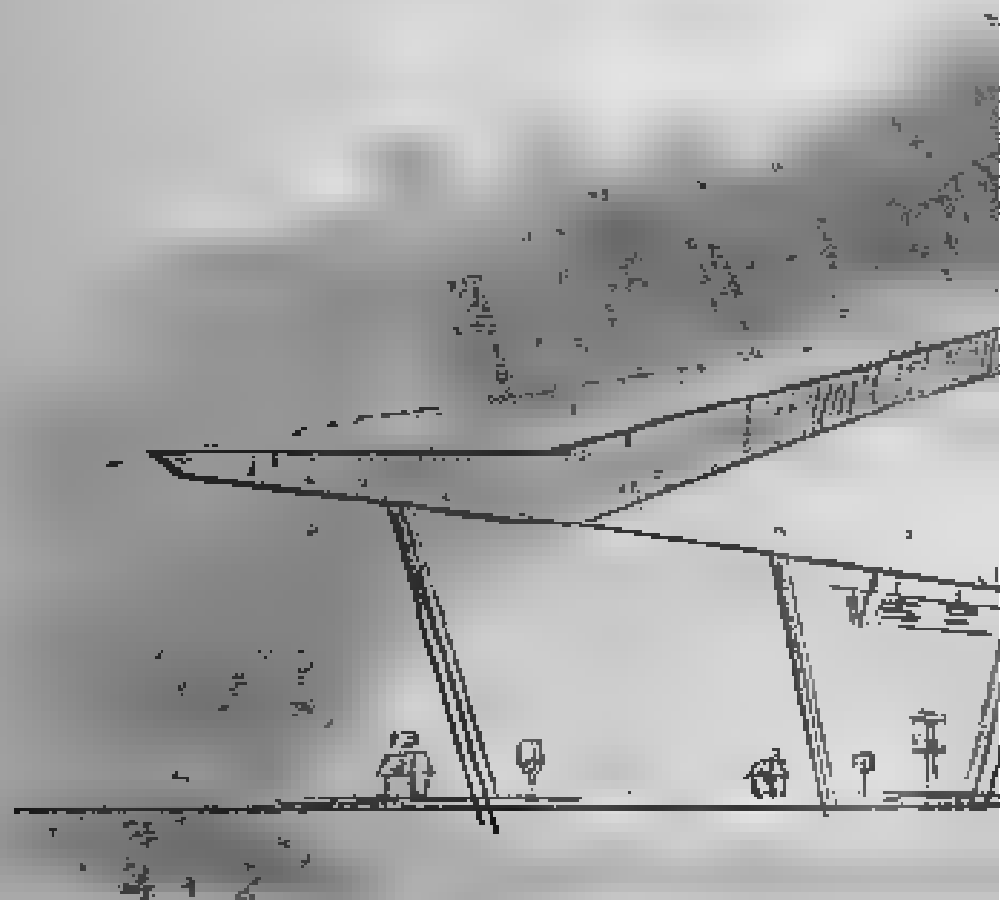


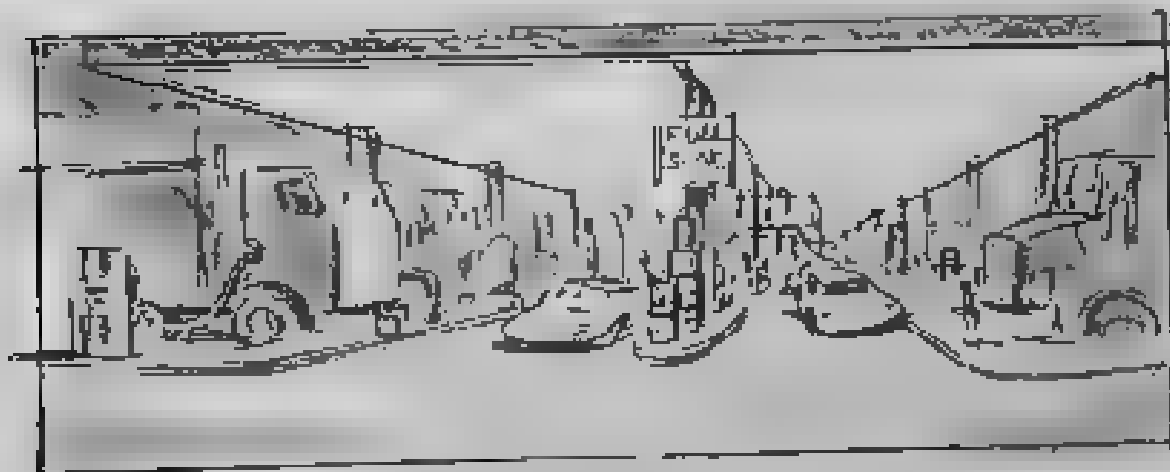
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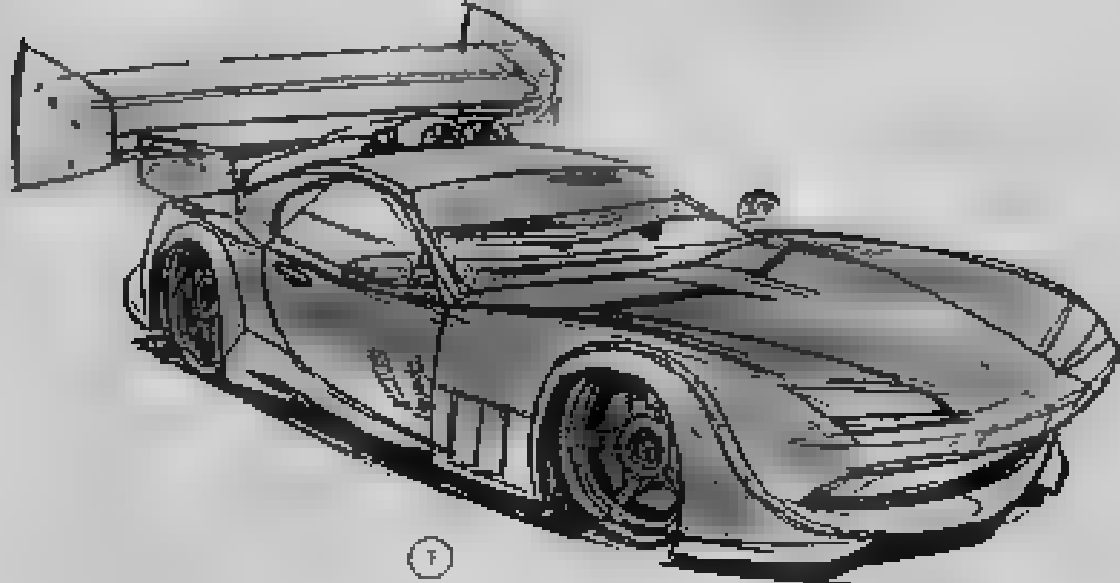


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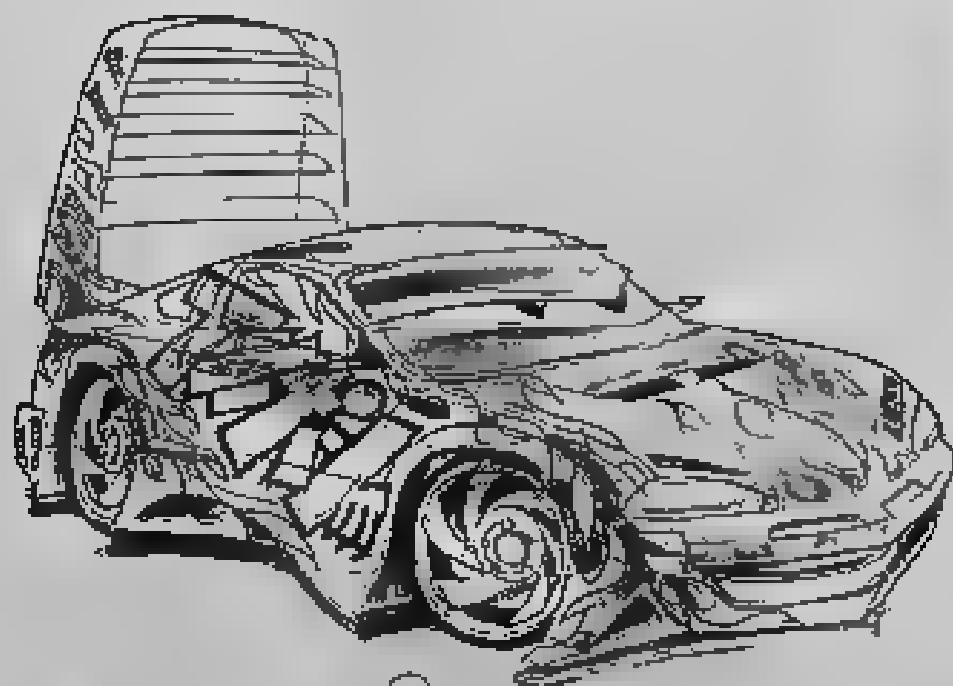




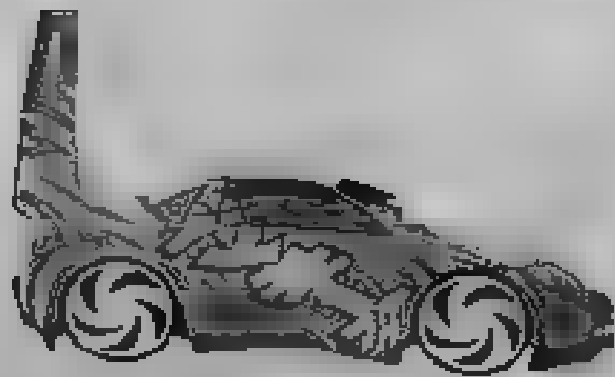




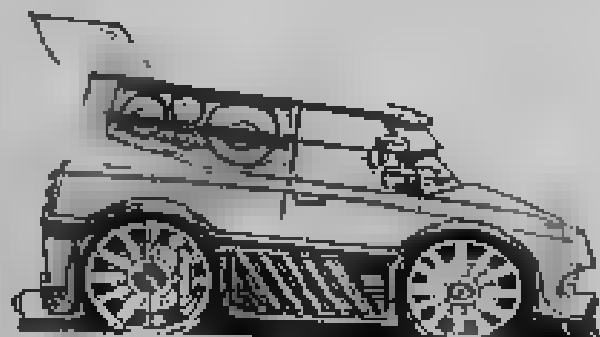
(T)



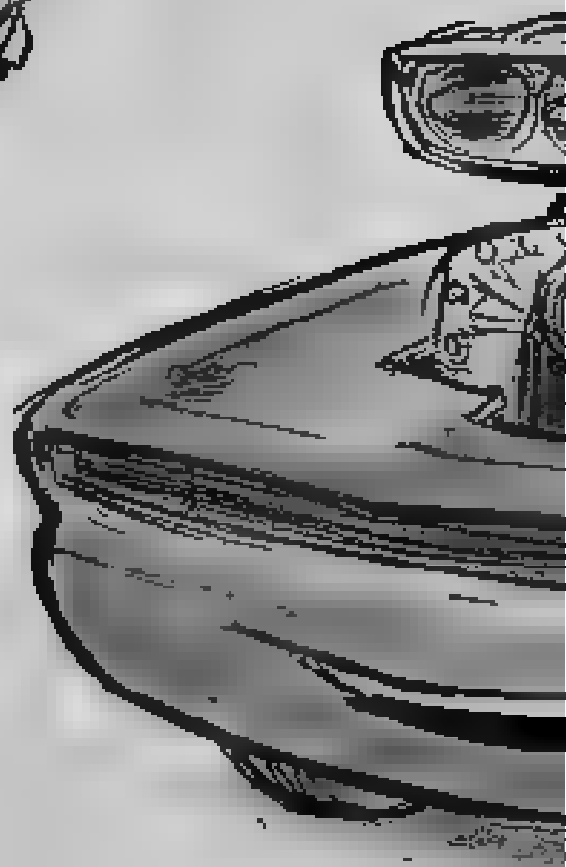
(A)



(S)



(B)



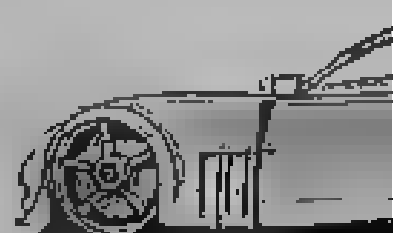
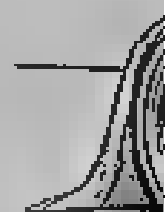
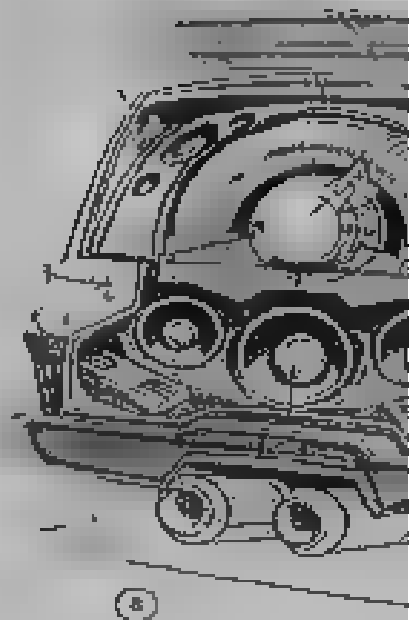


2



3





Import Racer Storyboards: (1), (3), (4), (5),
"01:" Jay Shuster, Pen/Marker, 16 x 1











People say they're tired of driving on high speed roads and see something else. Young people and grandparents drove Route 66 want to experience the history. The old road has new life."

—Angel Delgadillo, barbershop owner



Slow Lane

In addition to researching the nation's interstate system, the Pixar team devoted countless hours to studying Route 66, the famous highway that may have become obsolete but will not die. When they discovered grabbed their hearts.

"We were all quickly seduced by Route 66 and what it must have been like for the many small towns along the highway when the interstates came along and bypassed them," says John Lasseter. "The visual kick of Route 66 and the picturesque settings also had great appeal."

It wasn't long before Pixar contacted me, since I had written *Route 66: The Mother Road*. I met with John and the rest of the Pixar team and told them about the people and places waiting to be discovered on Route 66.

To give them a true feel for traveling the old road, I led members of the team on two tours along the original Route 66. Both journeys were unforgettable. The first trek, in June 2001, included John Lasseter and Darla Anderson,

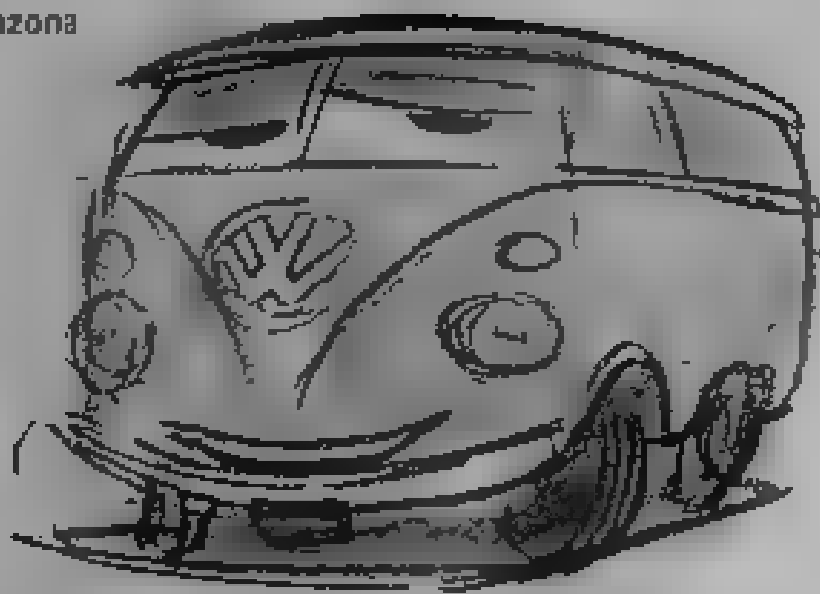
the film's producer along with writers, and creative types to rent Cadillacs. Everyone came with cameras, notebooks, and recorders. The same was true a second tour a year later.

As we traversed the highway, our kicks, just like Bobby Troup's classic song, which romanticized Route 66. I knew I was in for as soon as we cruised off in our west on a highway spawned by a rapidly changing America. One day out on the road, I called my wife and told her I was traveling with myself—adventurous, curious, and open road.

The Pixar bunch enjoyed stopping for a meal, and that is just what we did to eat and drink. We stopped to take pictures and notes and

people whose parents and
the highway. It's a piece of

er in Seligman, Arizona



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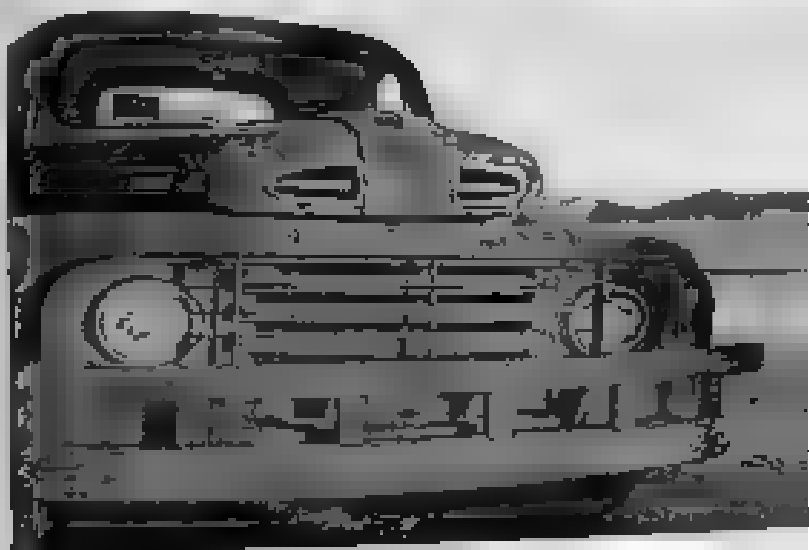
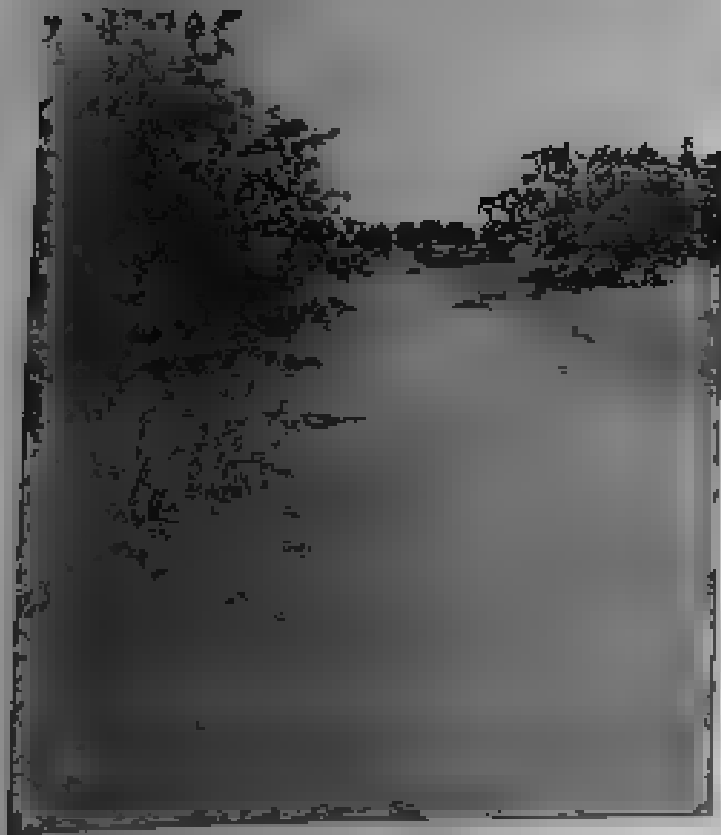
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ns the anthem for
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by the demands
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my wife, Suzanna,
with people just like
s, and lovers of the

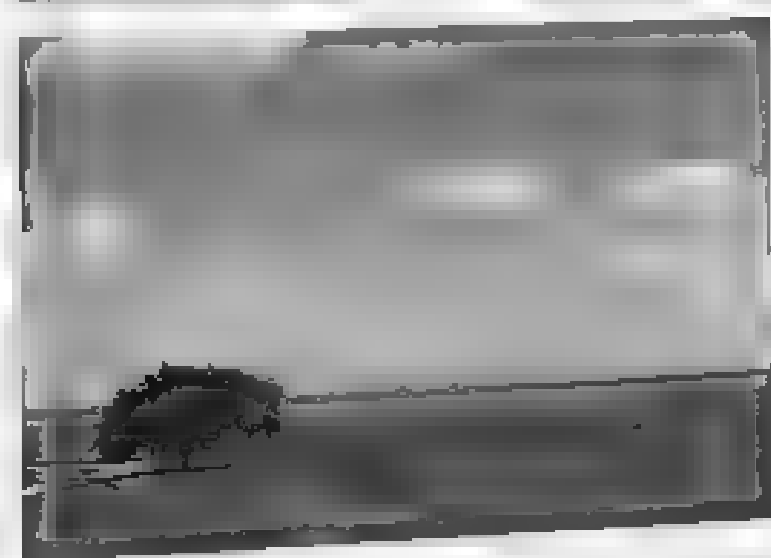
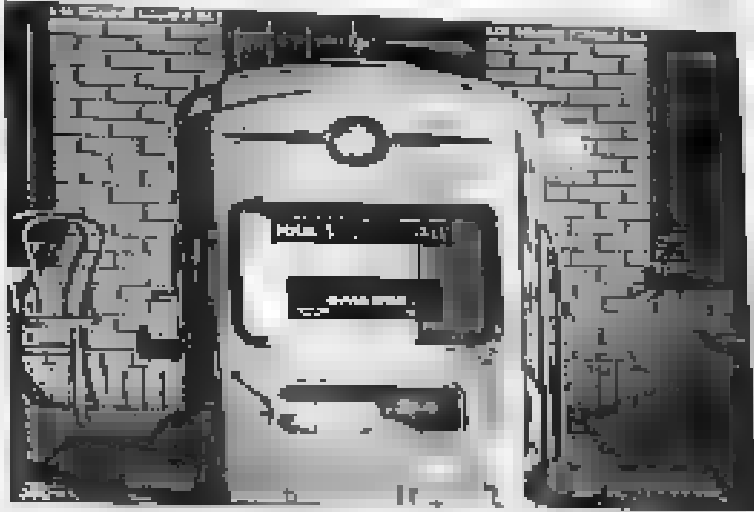
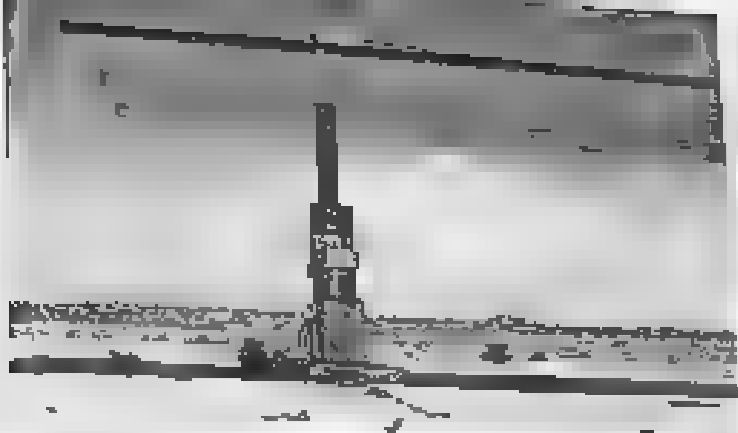
eping for little or no
ve did. We stopped
to meet people and
d to make sketches

We stopped to move box turtles off the pave-
ment, to collect snake skins, to smell wildflow-
ers, to examine roadkill to look at the clouds, to
wade through wheat and cotton fields, to pick
sunflowers and to prow! ghostly, abandoned
buildings for precious road loot.

We saw natural and manmade attractions and
magical human and nonhuman icons. We met
road celebrities, road warriors and travelers
from around the world. Best of all, we met hun-
dreds of everyday folks who continue to eke out
a daily living on the edges of that varicose rib-
bon of concrete and asphalt.

"There was something about seeing the real
thing that made those trips so worthwhile," says
Joe Ranft, a veteran of both research trips. "We
connected with the people and their towns and
we really got it. We found out that life out on
that old highway is never predictable and that's
what makes the journey so much more memora-
ble than just driving down some superhighway







or freeway. We found the heartbeat of the Mother Road."

The Pixar team was traveling on a road that was once considered state of the art but outlived its usefulness because it could no longer handle the volume of traffic that gave it life in the first place. They came to see Route 66, a historic highway that is representative of all endangered two-lane roads that were left behind because of the super slabs. It is a reminder of America before our nation became generic and we lost our sense of place. Although we cannot get along without our superhighways, it is good to

know that Route 66 is still alive and responsive for those who want to feel the pulse of the land.

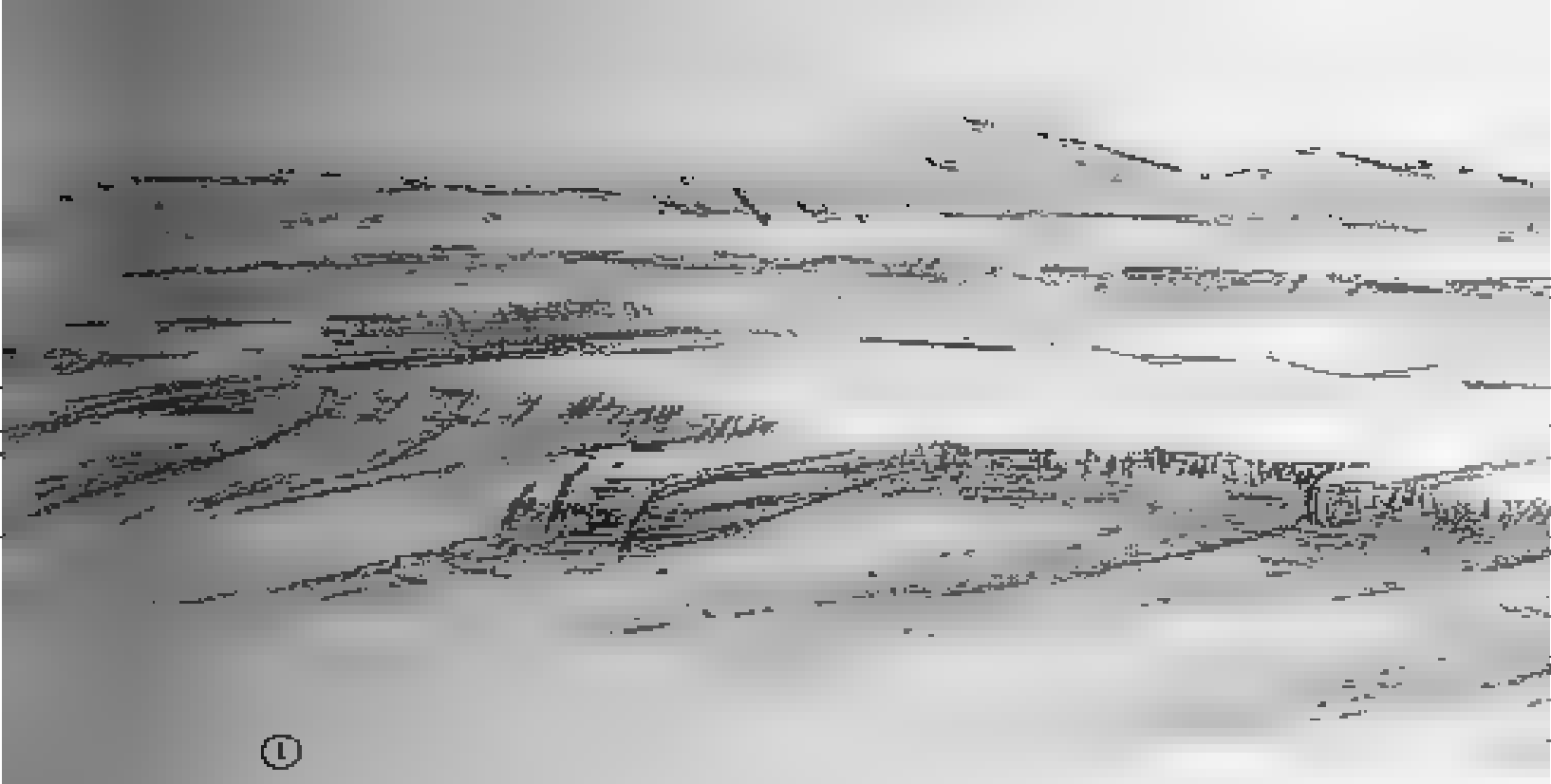
"That Mother Road trip was a remarkable one I've ever taken," says a writer who had been on the road three days before he left. "Even for someone who is a professional writer, it's difficult to find how moving that time was. Nothing about it was fake. The experience was raw, honest, and a way America should feel."



still there as an alternative to slow down and take

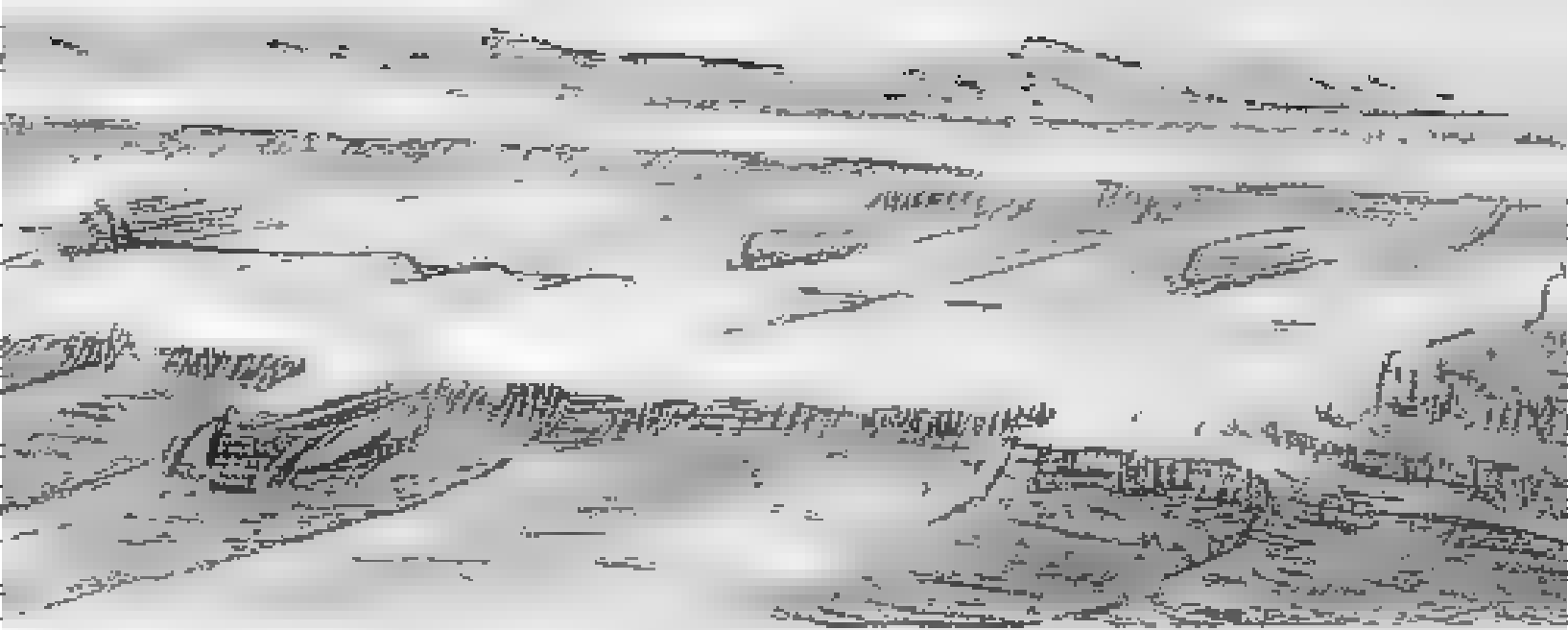
was the most memorable," says Dan Fogelman, working at Pixar for just a few years. "It was a great gift for our second tour. It makes a living as a place and words to describe just what it was like. Everything we came across was so real. It felt like a real place."

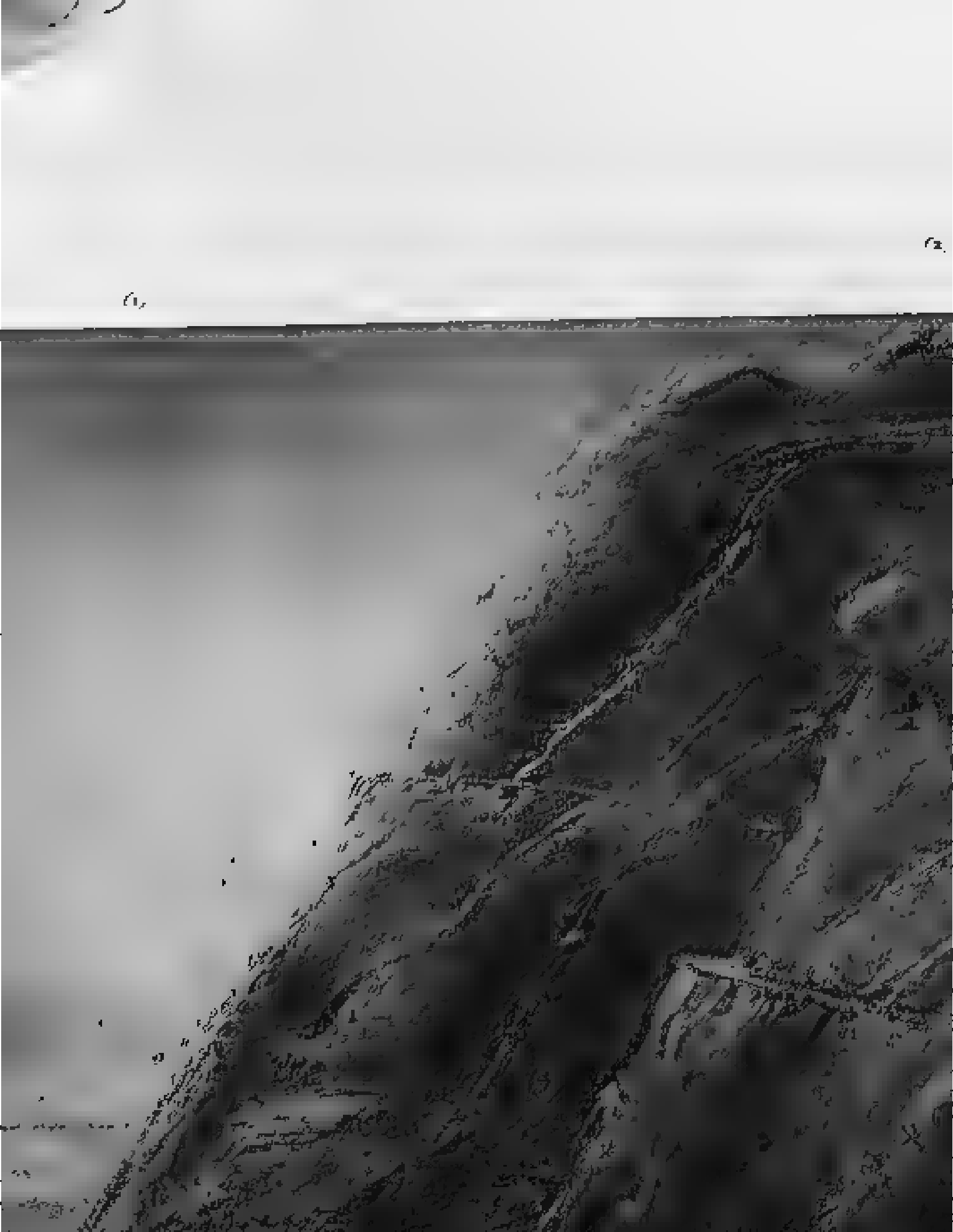
This feeling prevailed for everyone on the Pixar team. It shows in the film, as characters emerge in settings as real as the people and places that inspired them. Much like the Pixar team, the film's main character, Lightning McQueen, also discovers the value of small-town life and the fact that, while speed is exciting, sometimes it is good to slow down.



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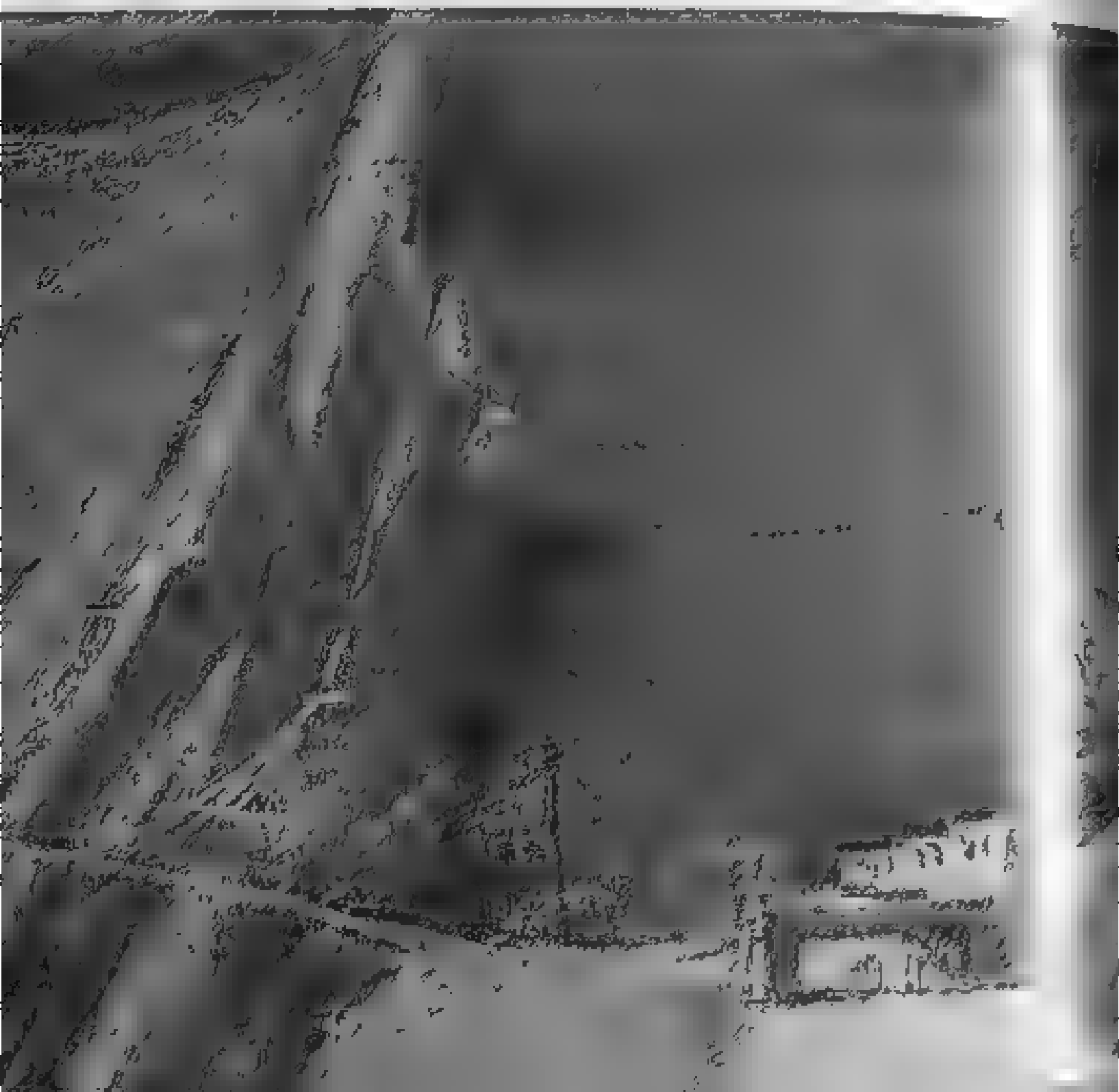






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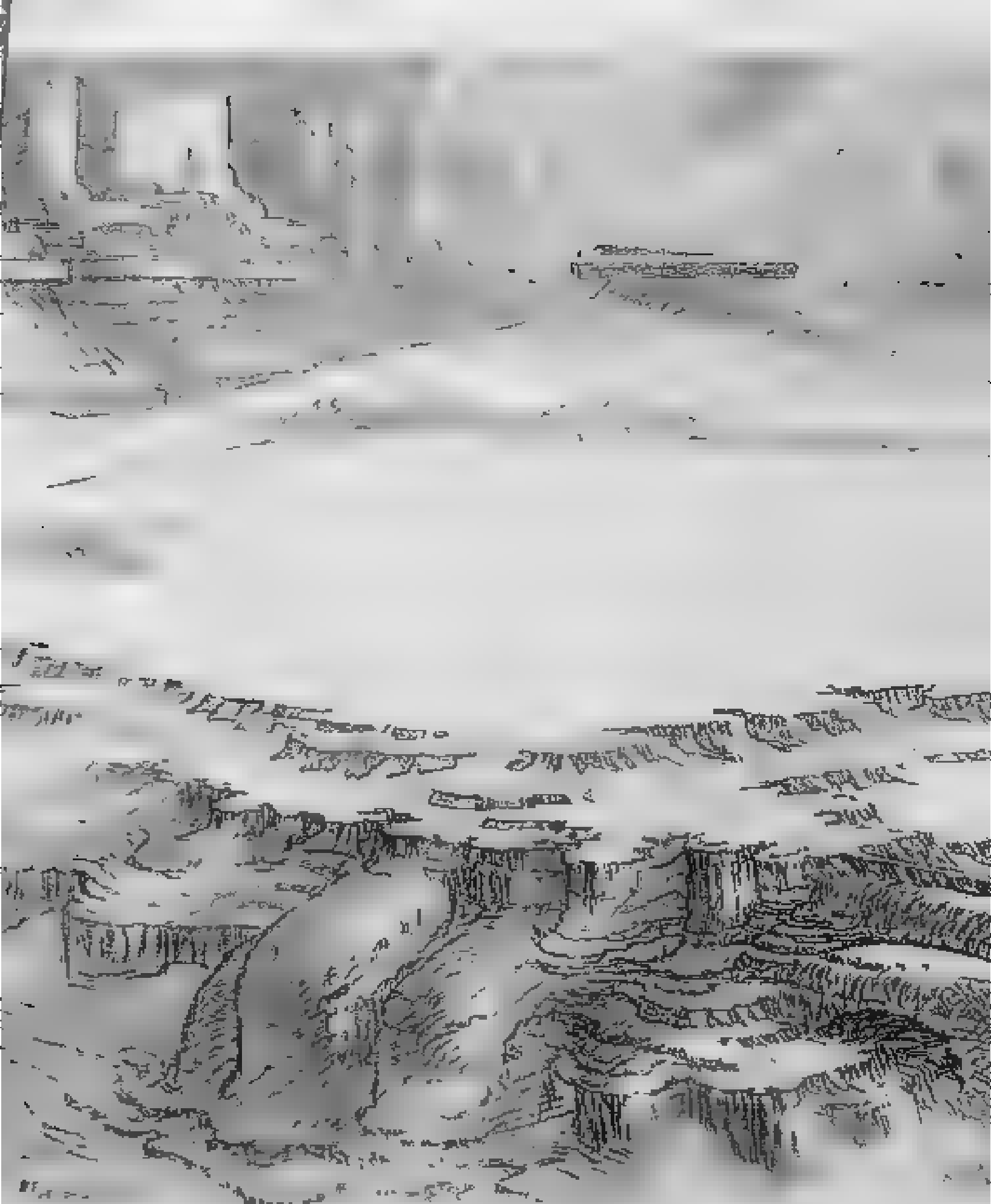










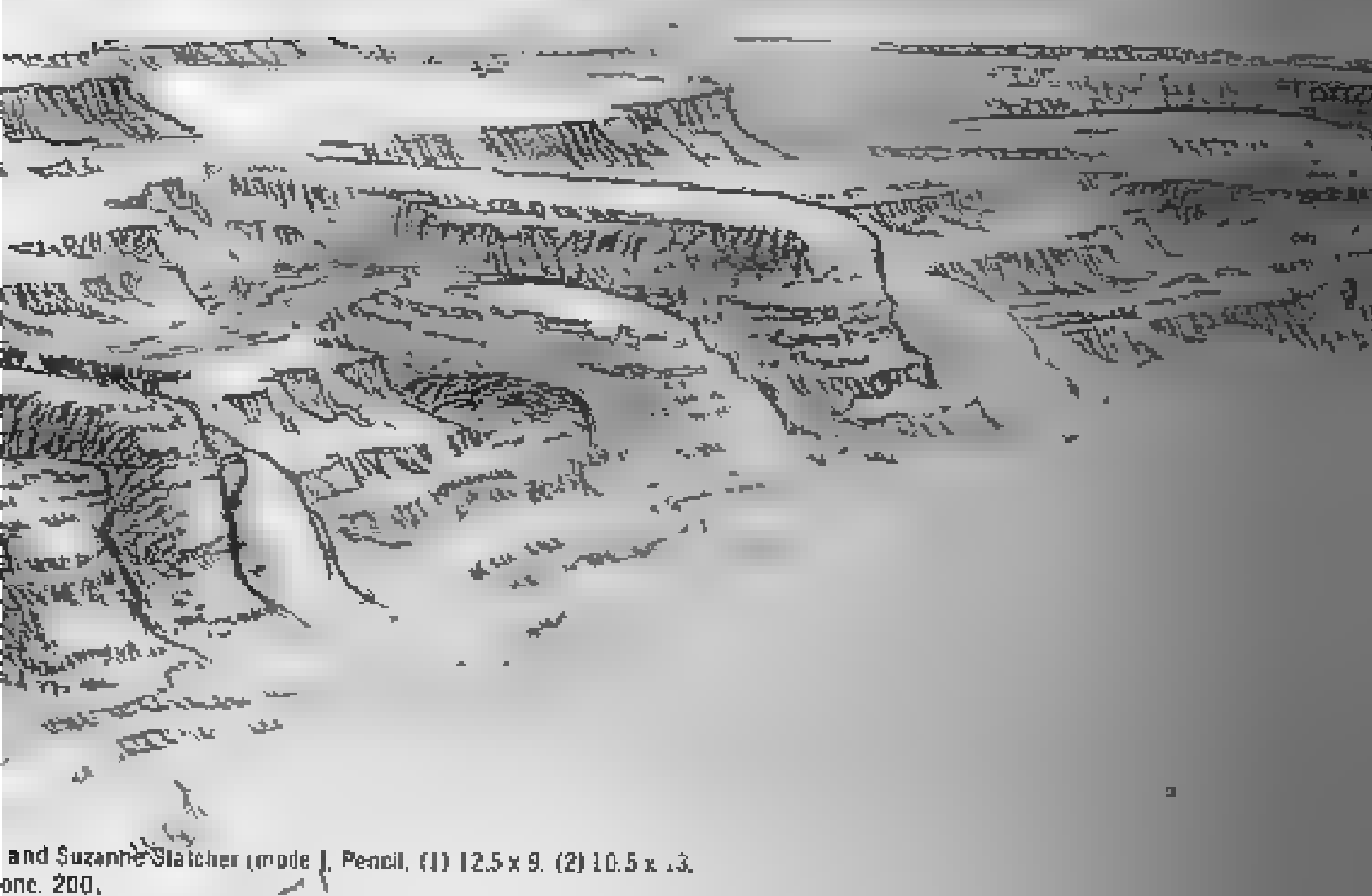


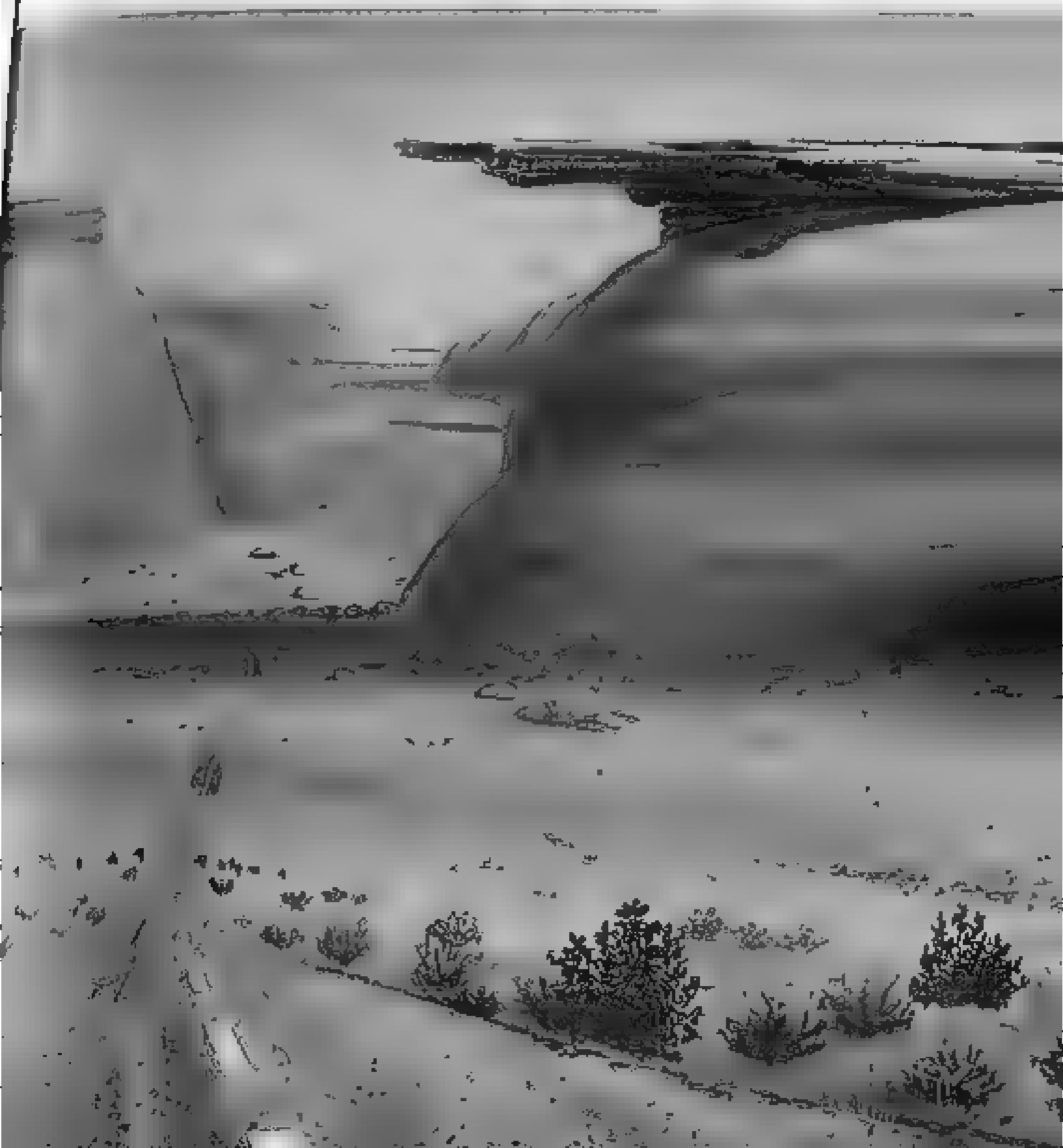
Adrian, TX: (Previous Spread) Bill Cone. Pastel, 17 x 6, 2001. Grnament Valley: Anthony Chrislov (art.), Gary Schulla (3) 17 x 9.75, 2004. (5) Tia Kratler. Acrylic, 13.5 x 9.75, 2003. Hood Ornament Reference Photographs: (4) B. W. C.



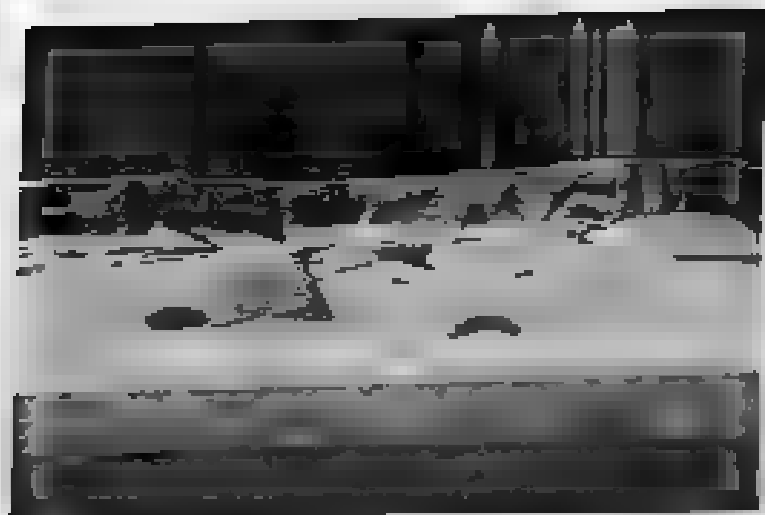
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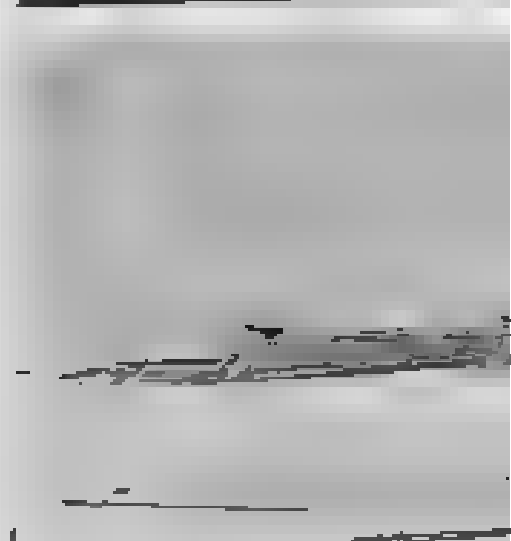




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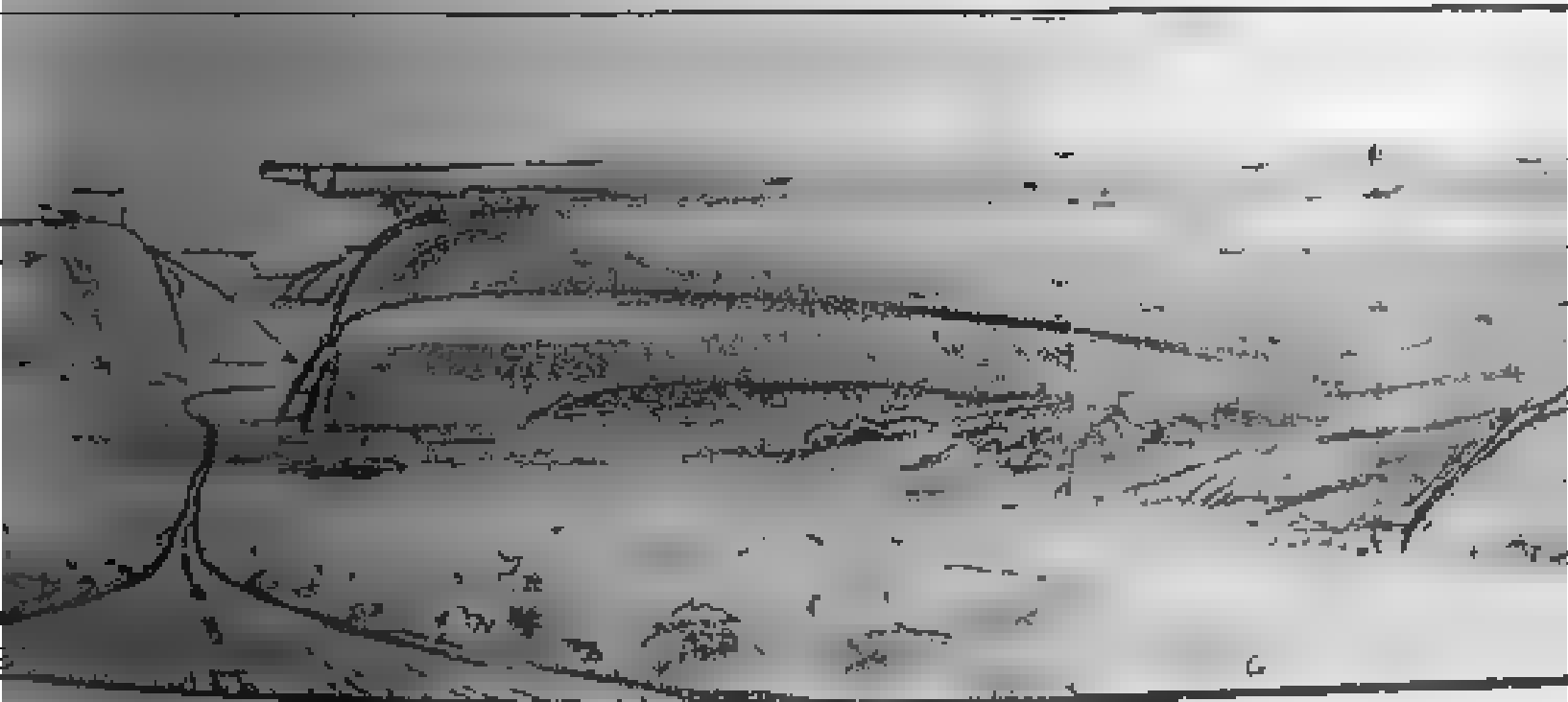


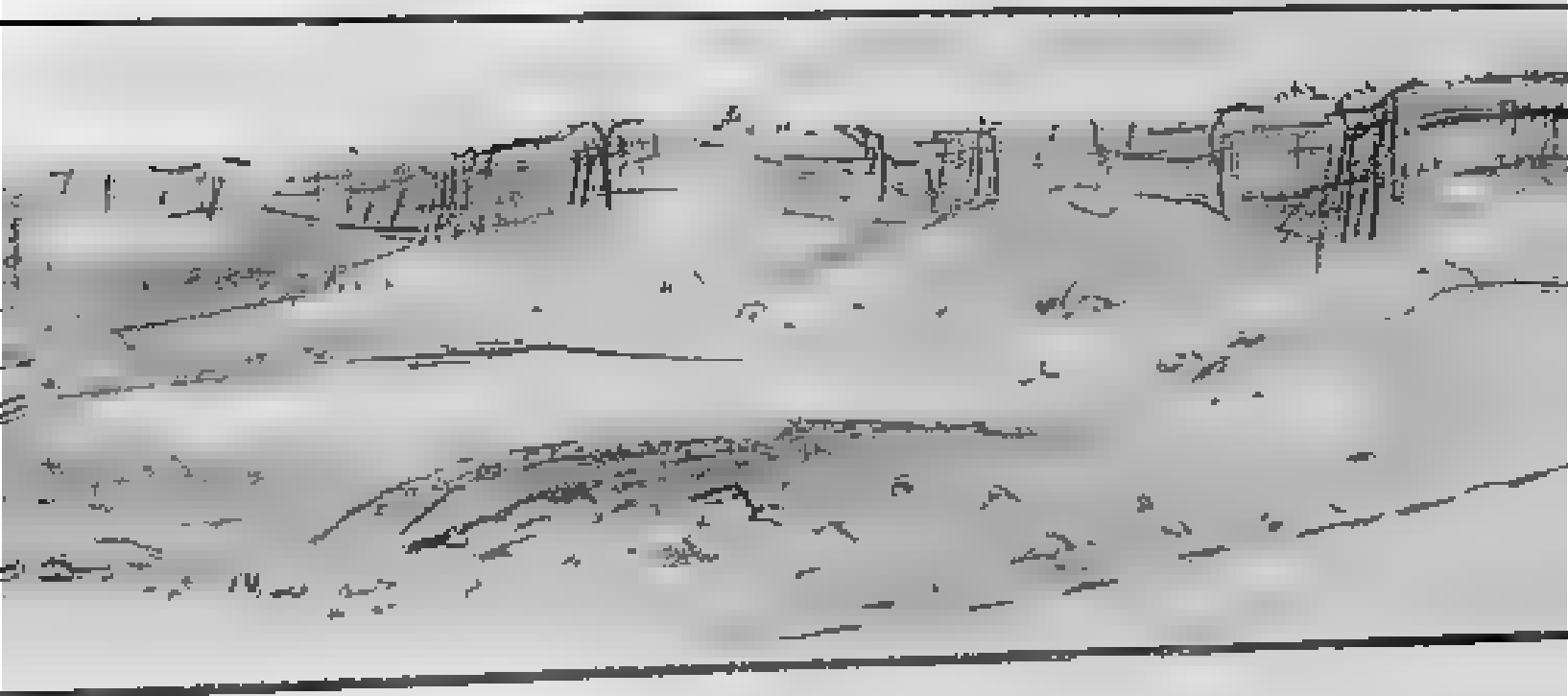
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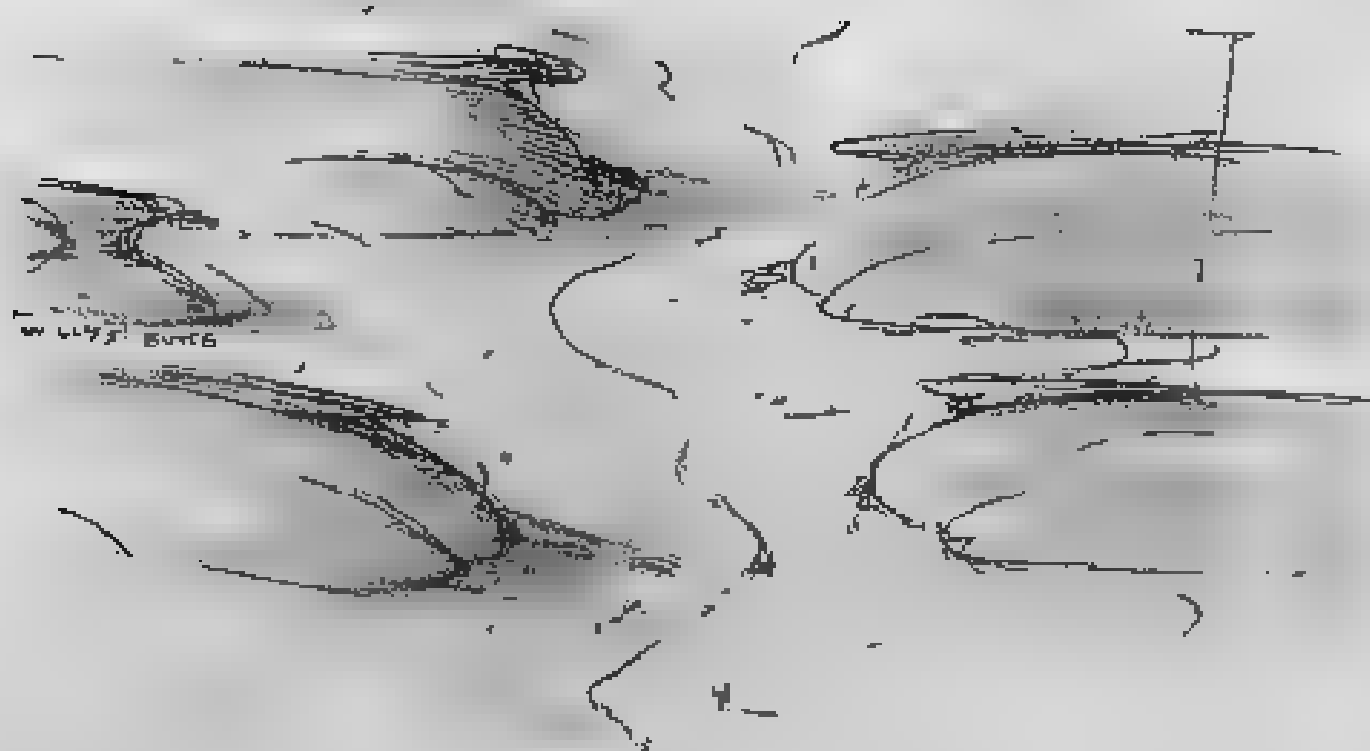
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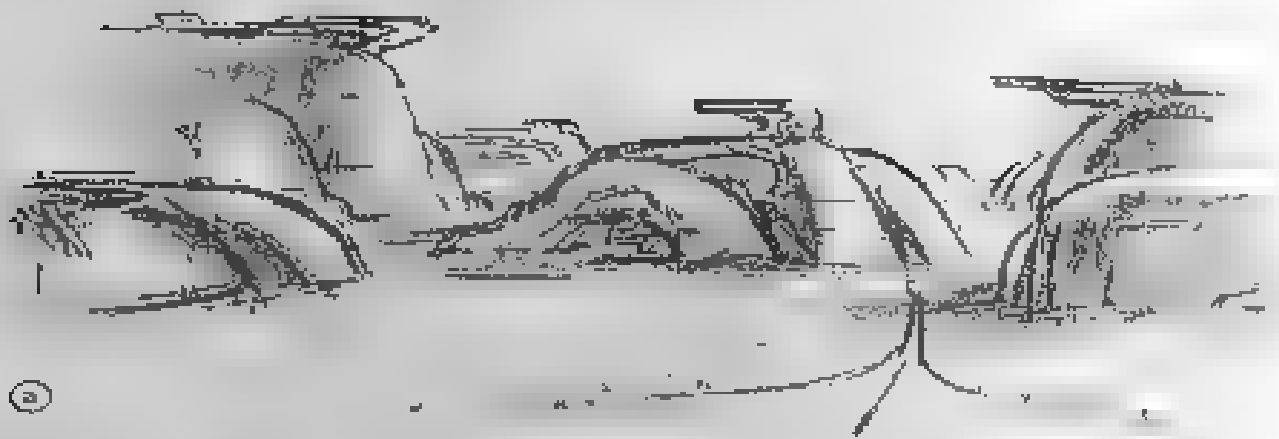




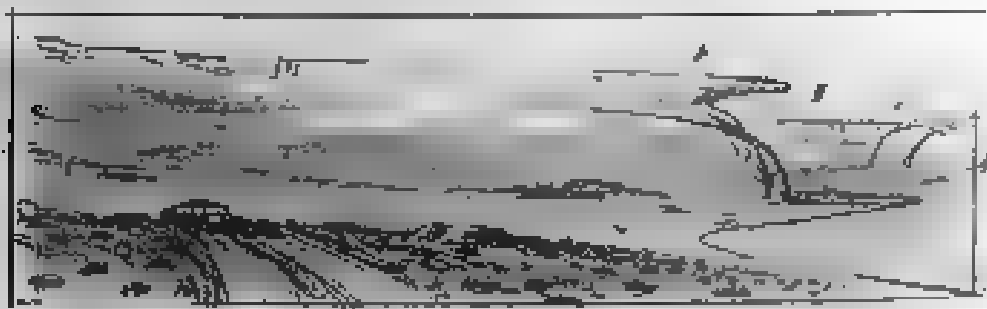
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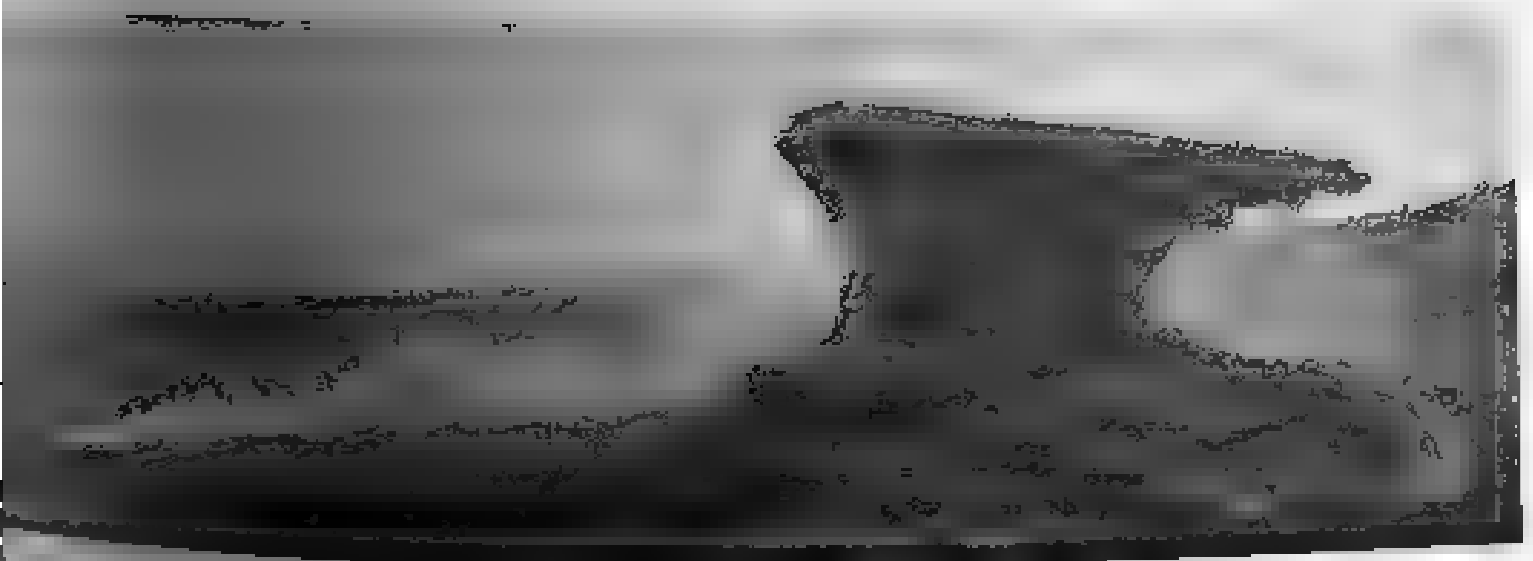
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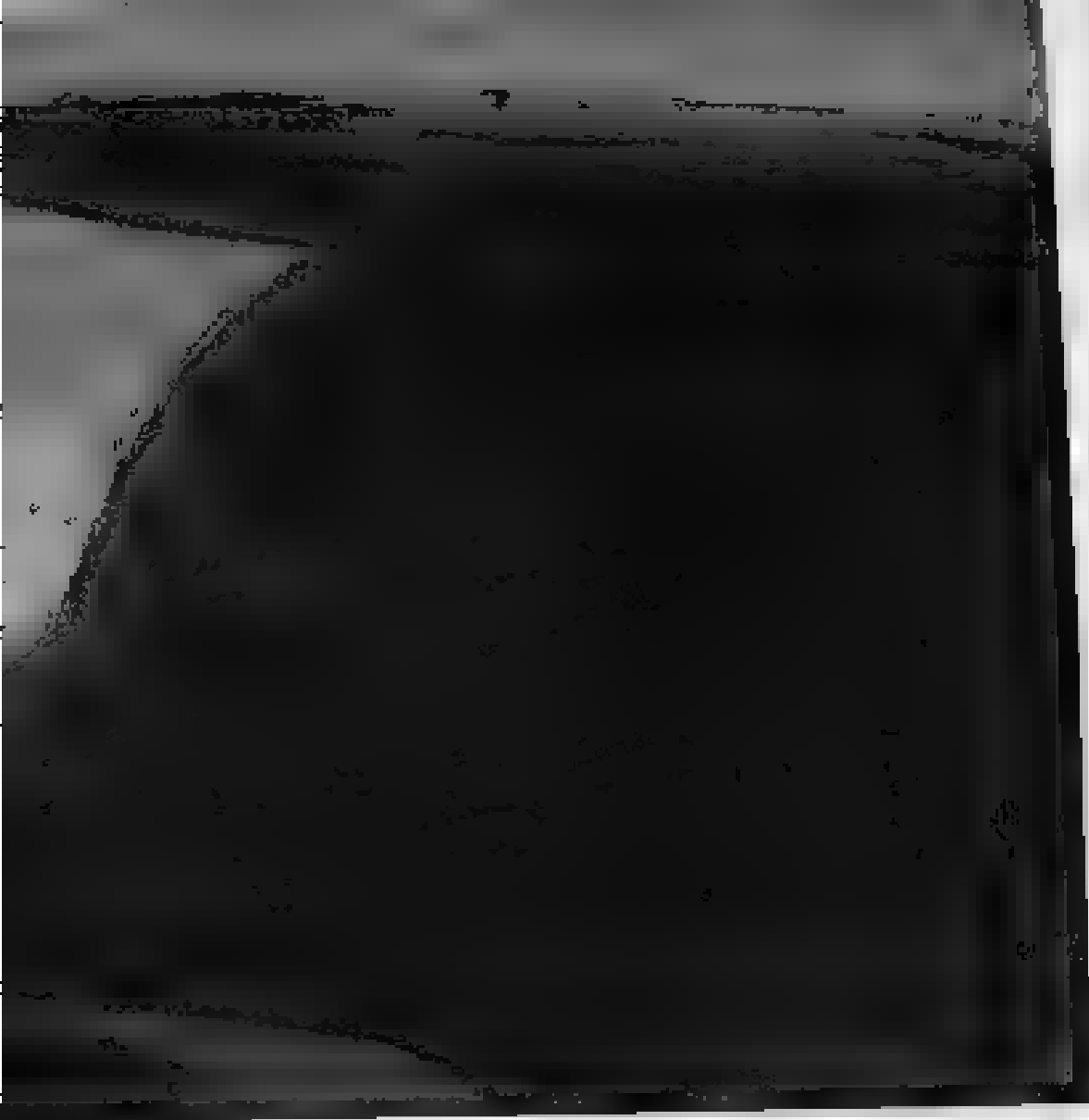


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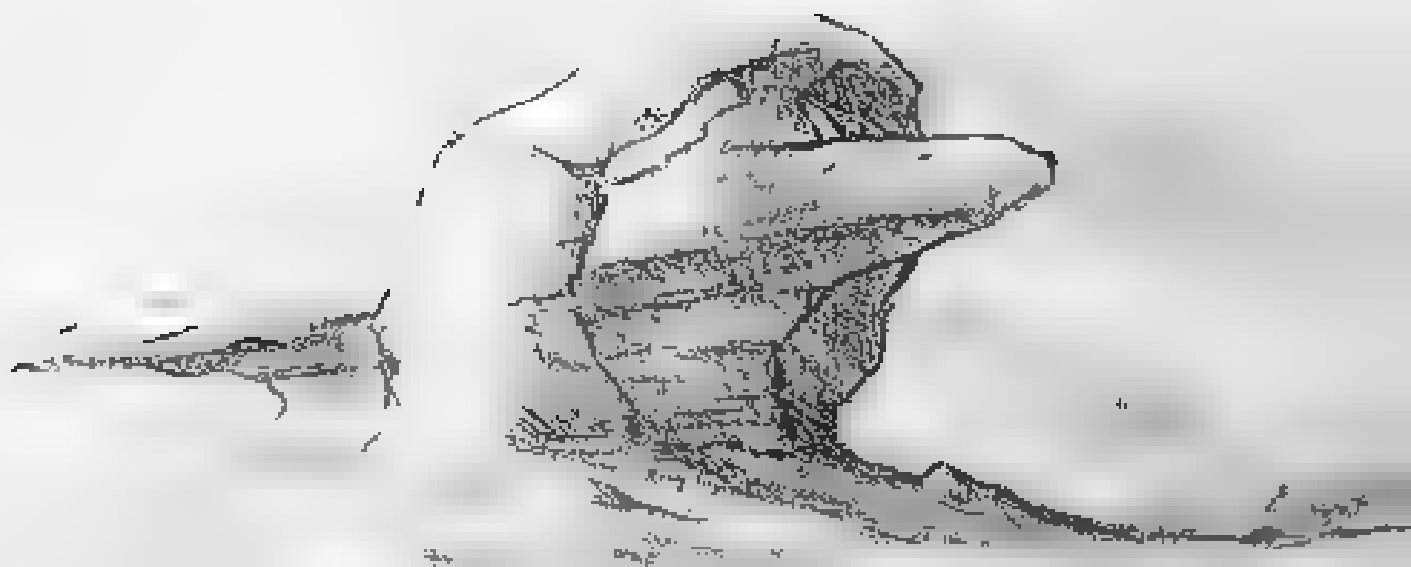


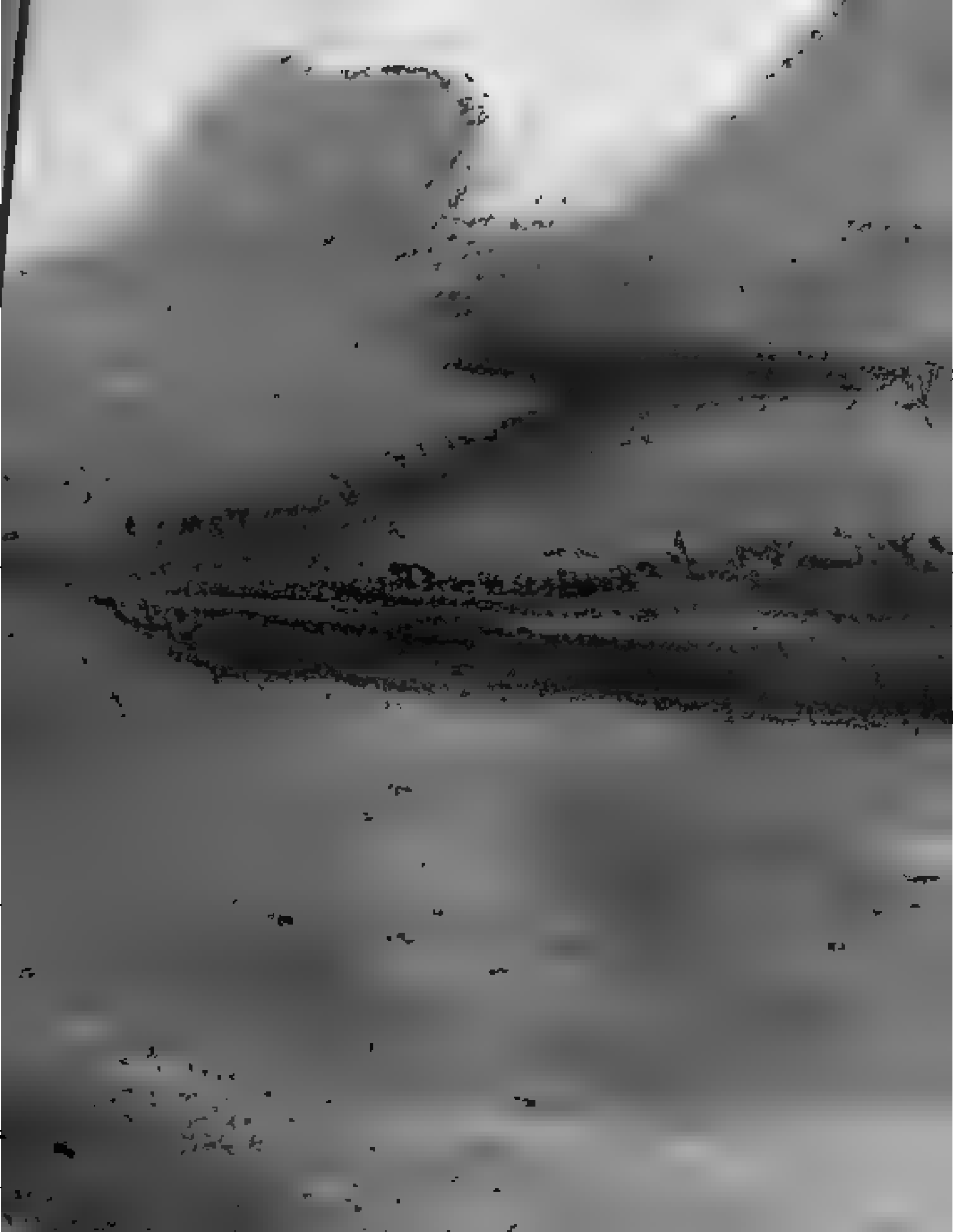
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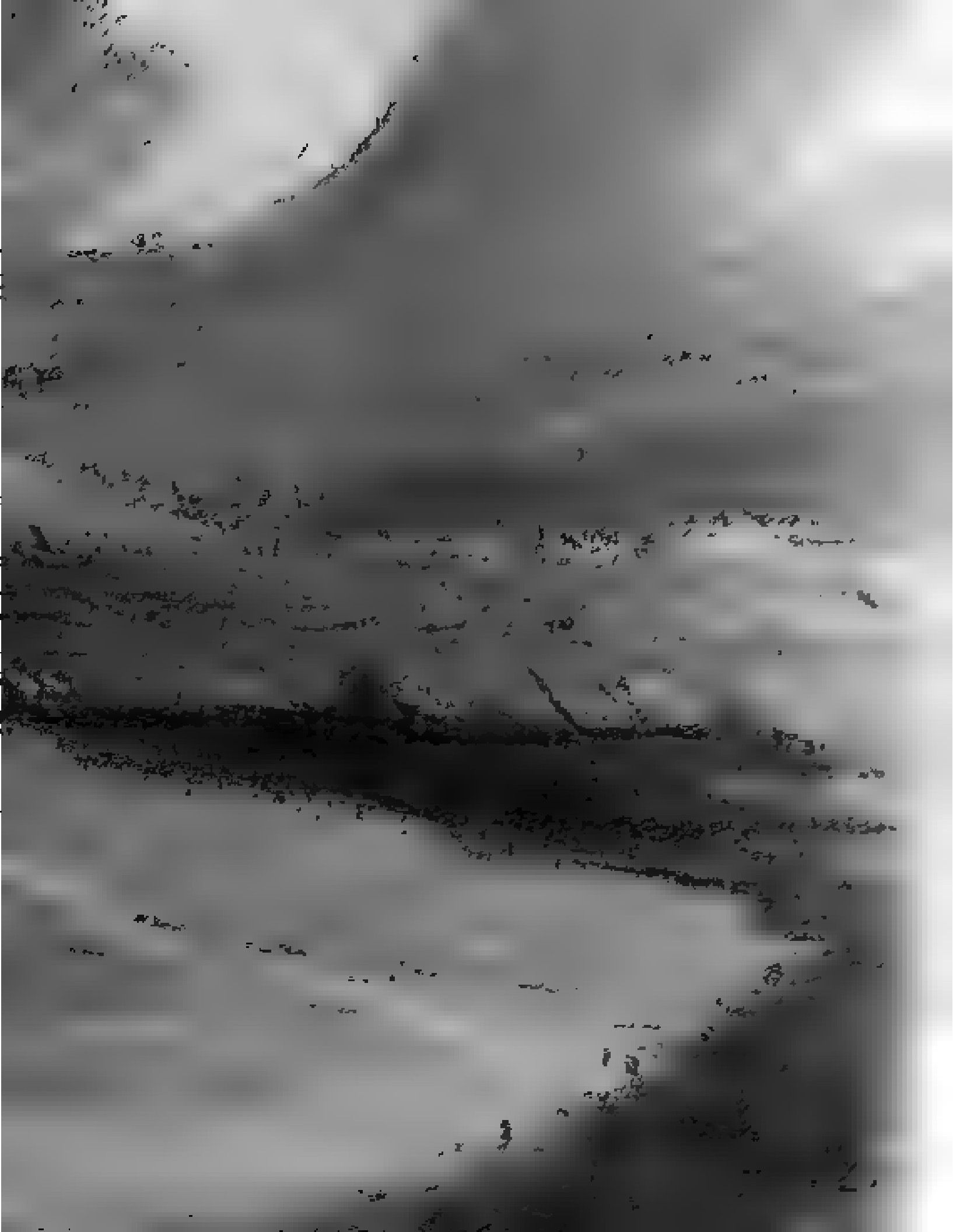




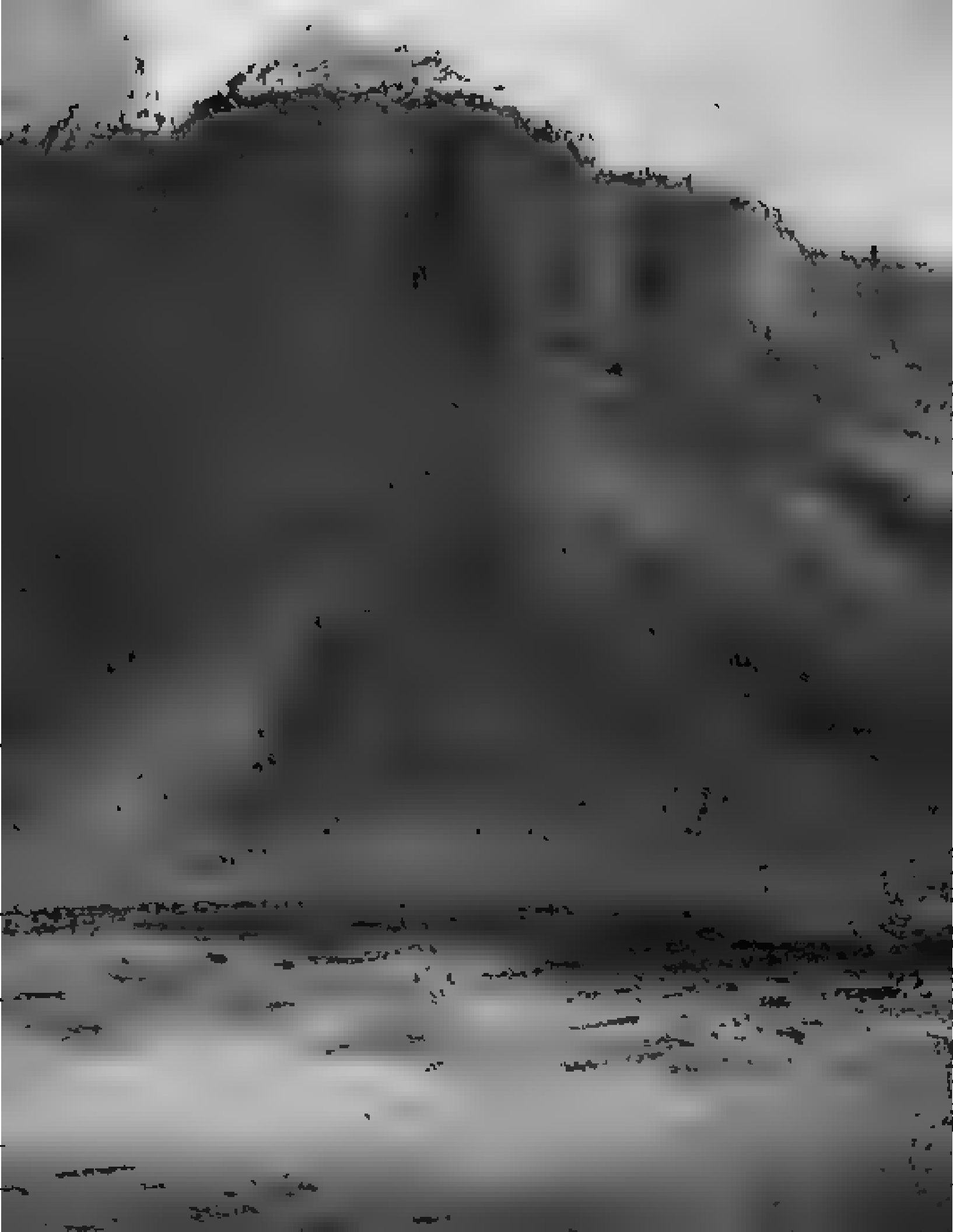
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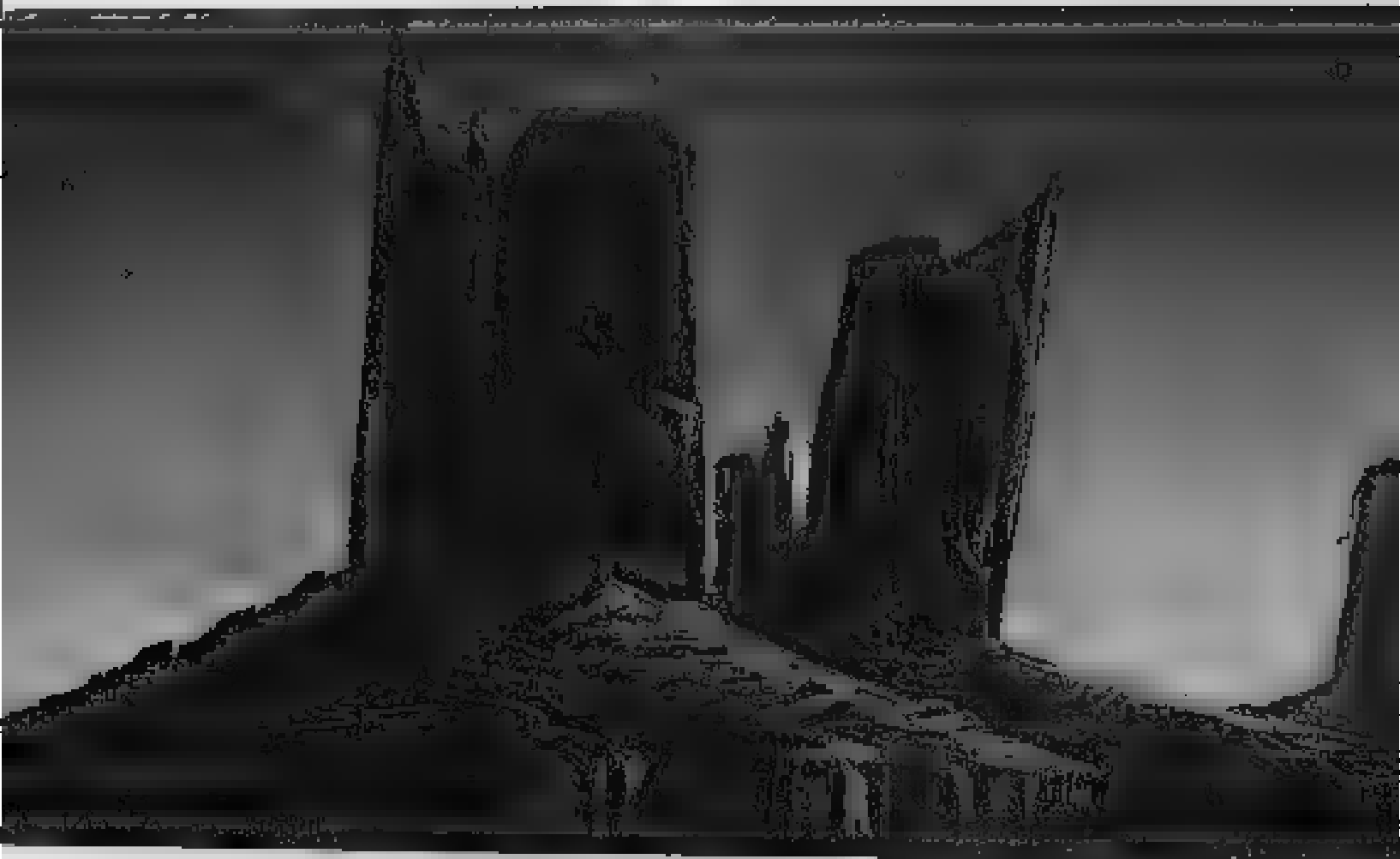




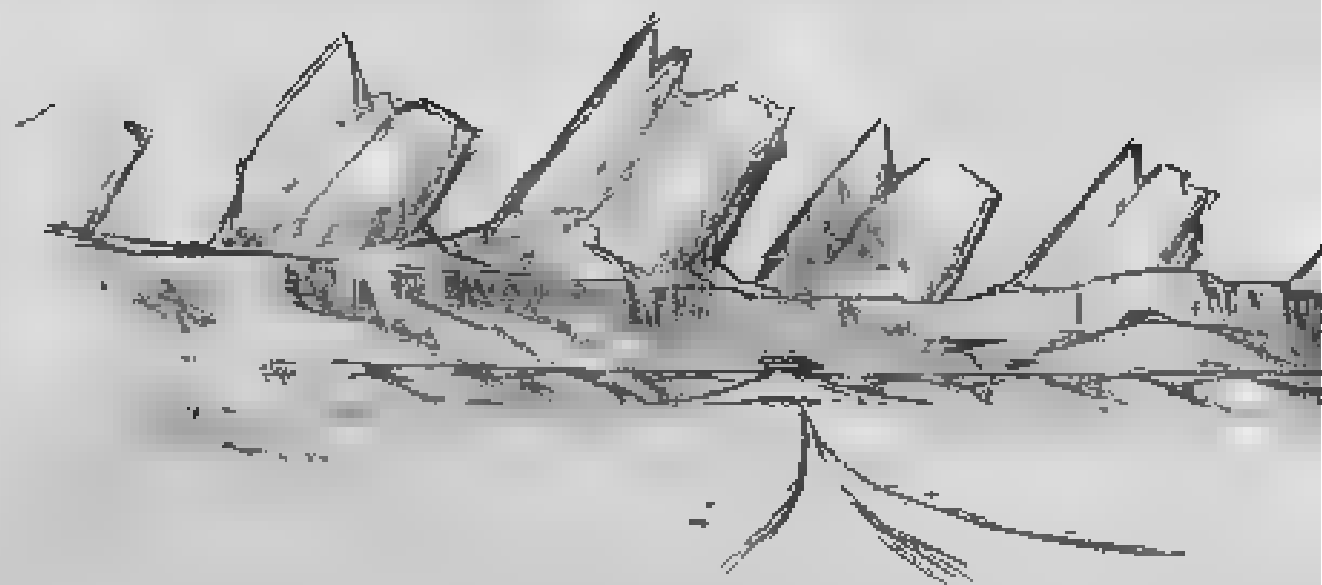




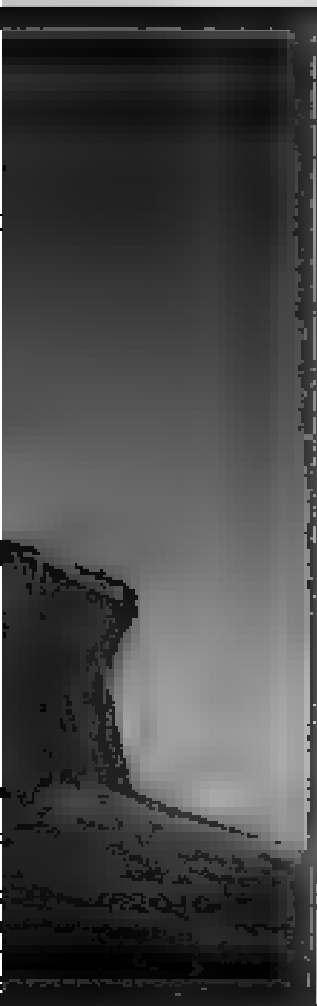




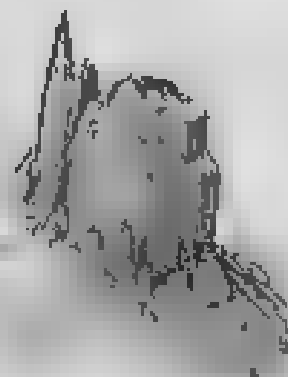
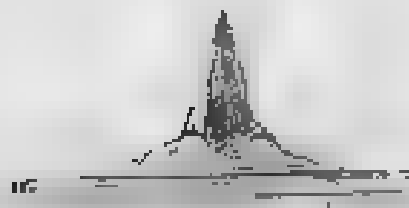
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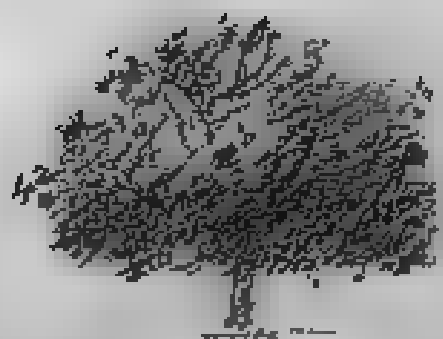
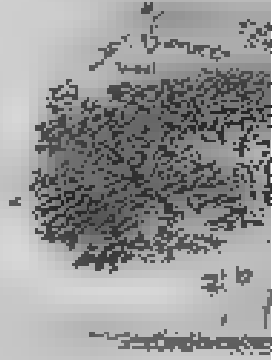
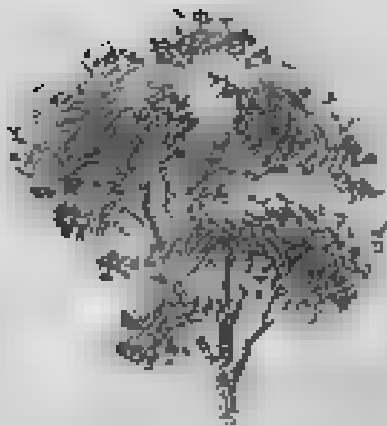
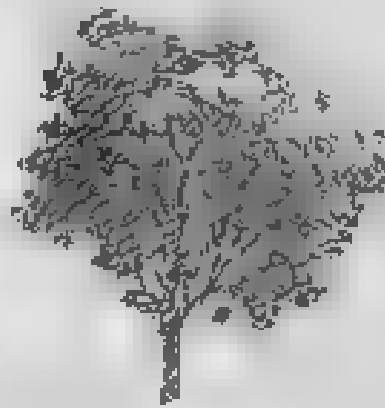
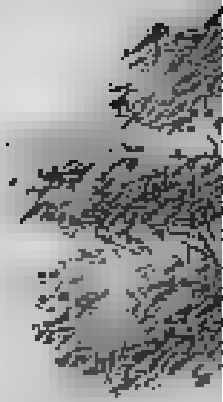


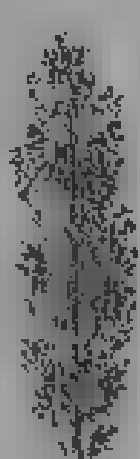
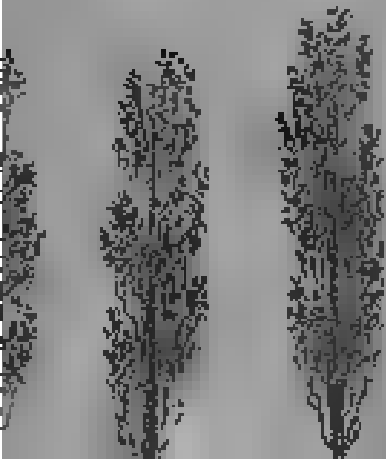
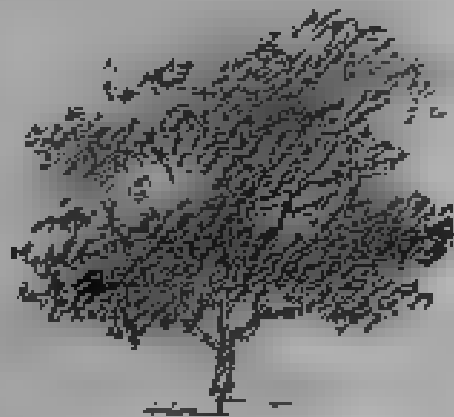
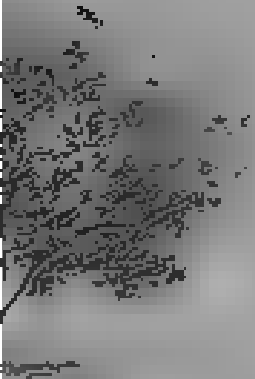
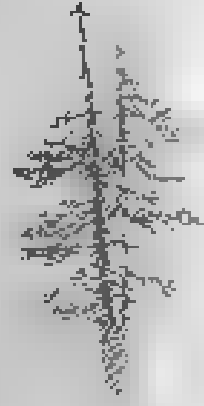
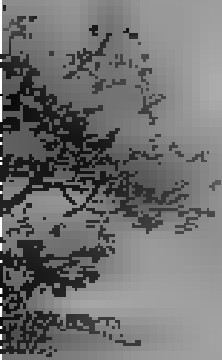
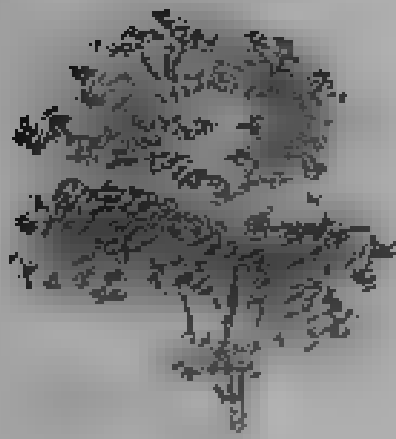
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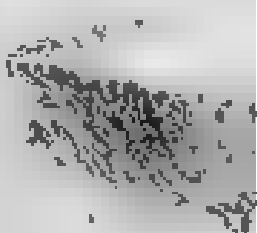
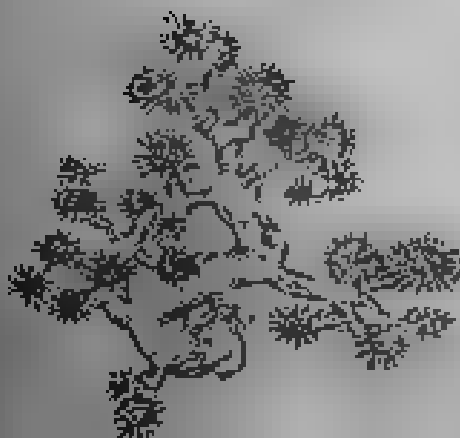
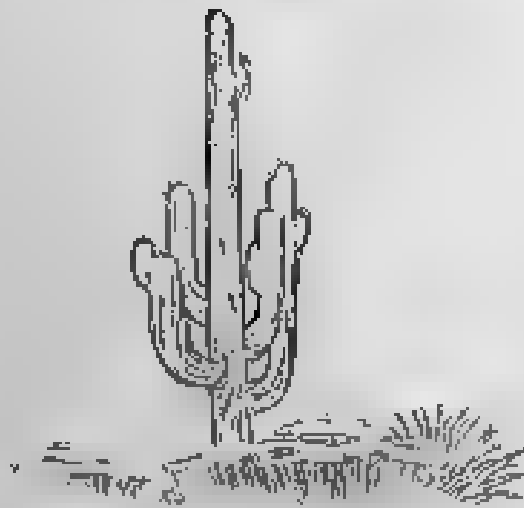
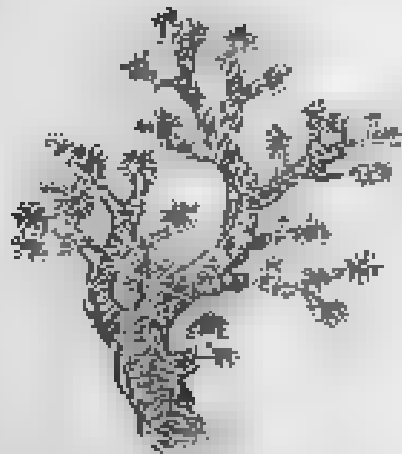
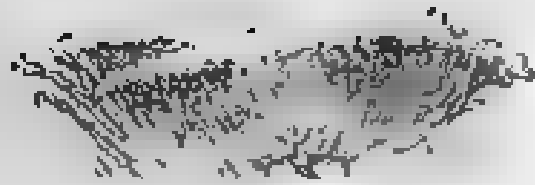






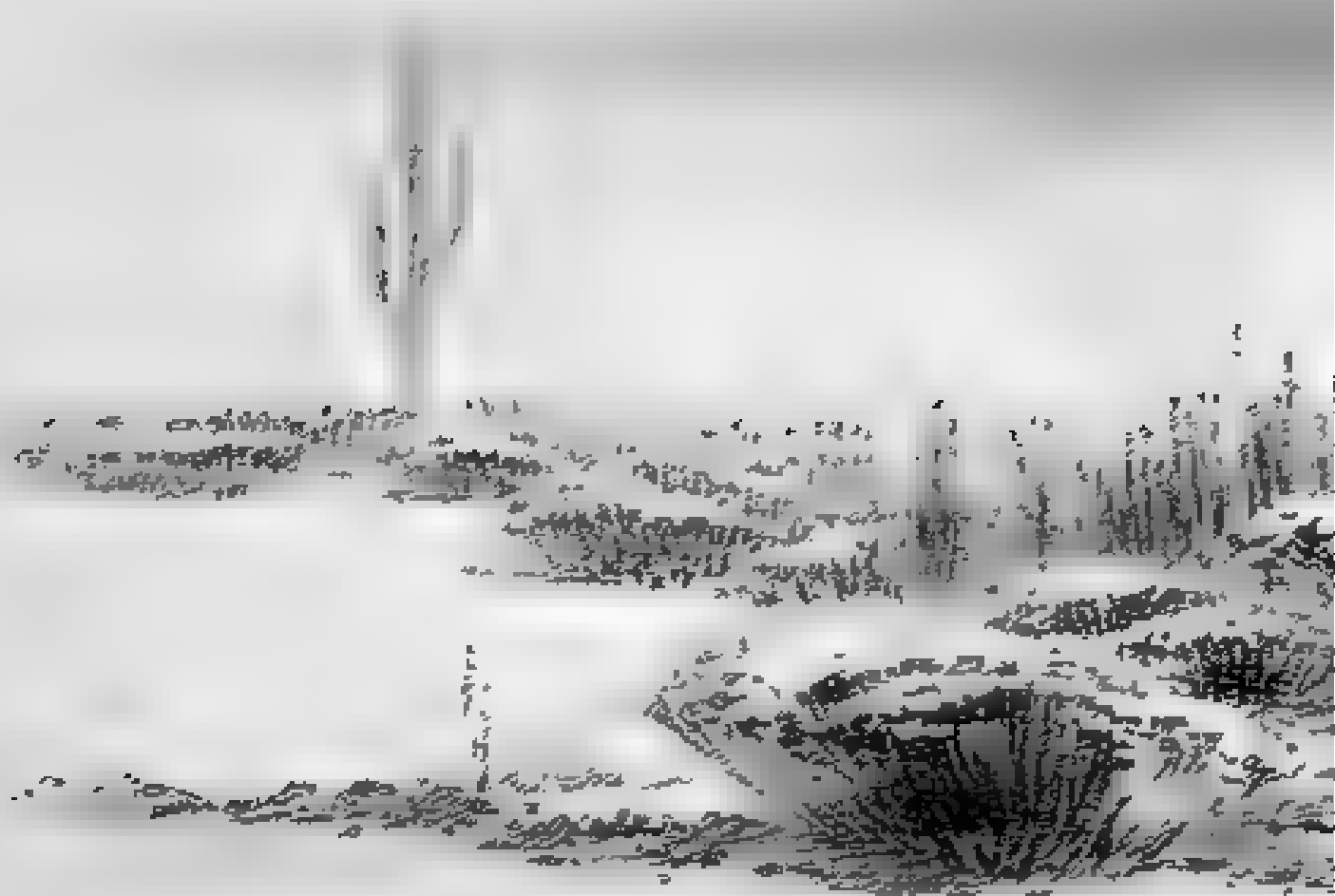








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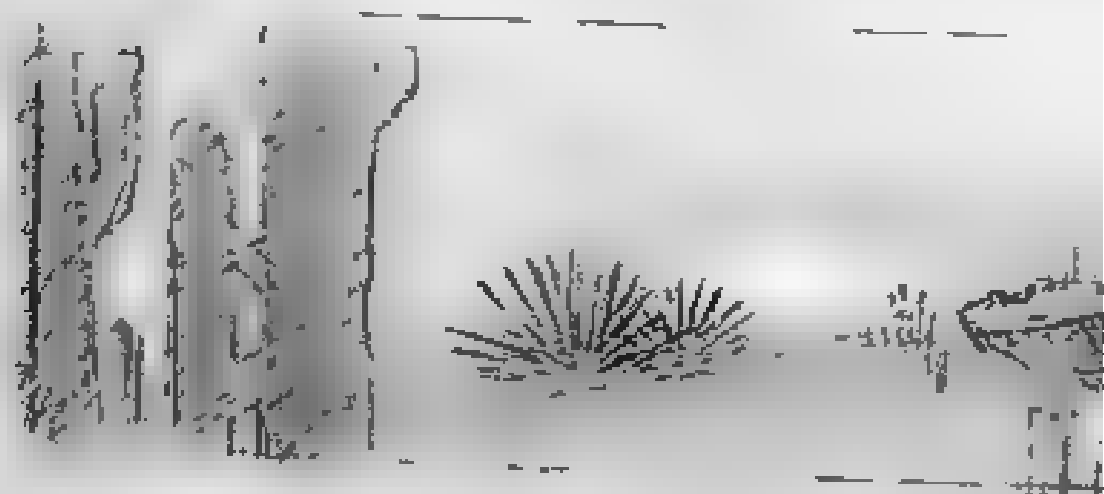




Fig. 1. 2. 3.

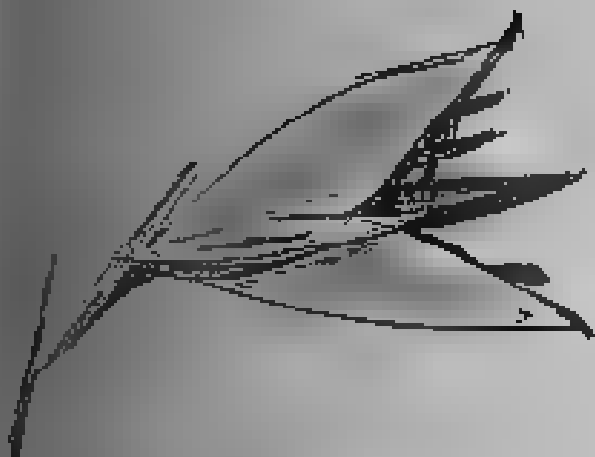
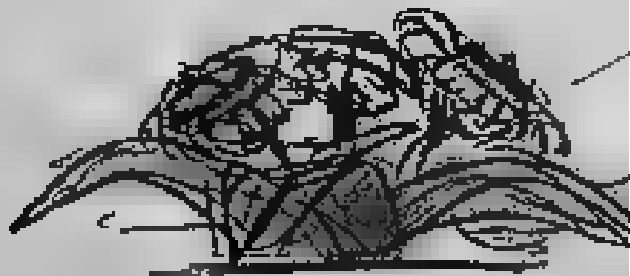
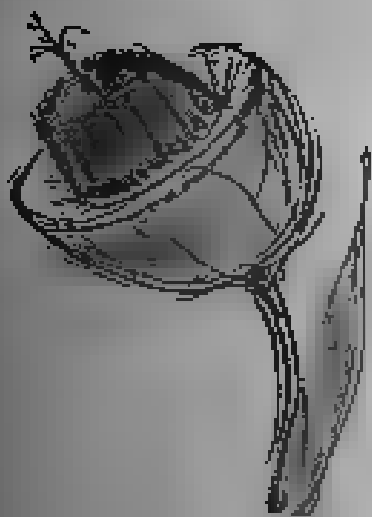


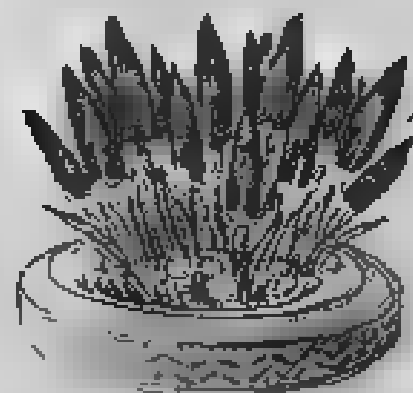
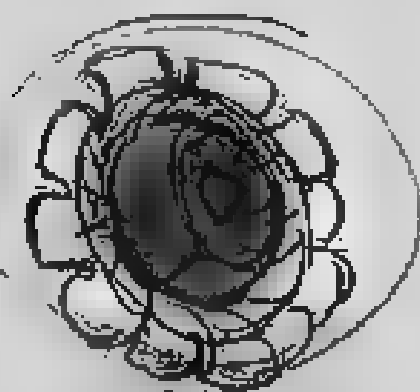
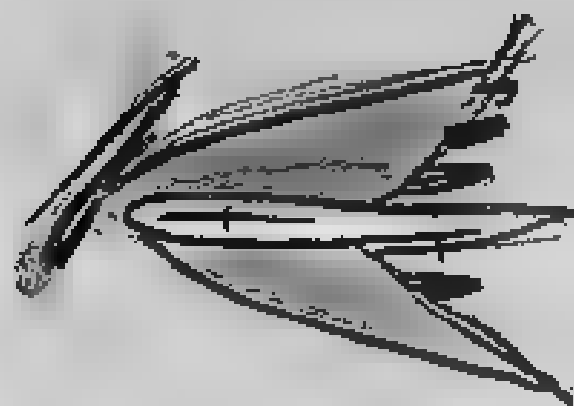
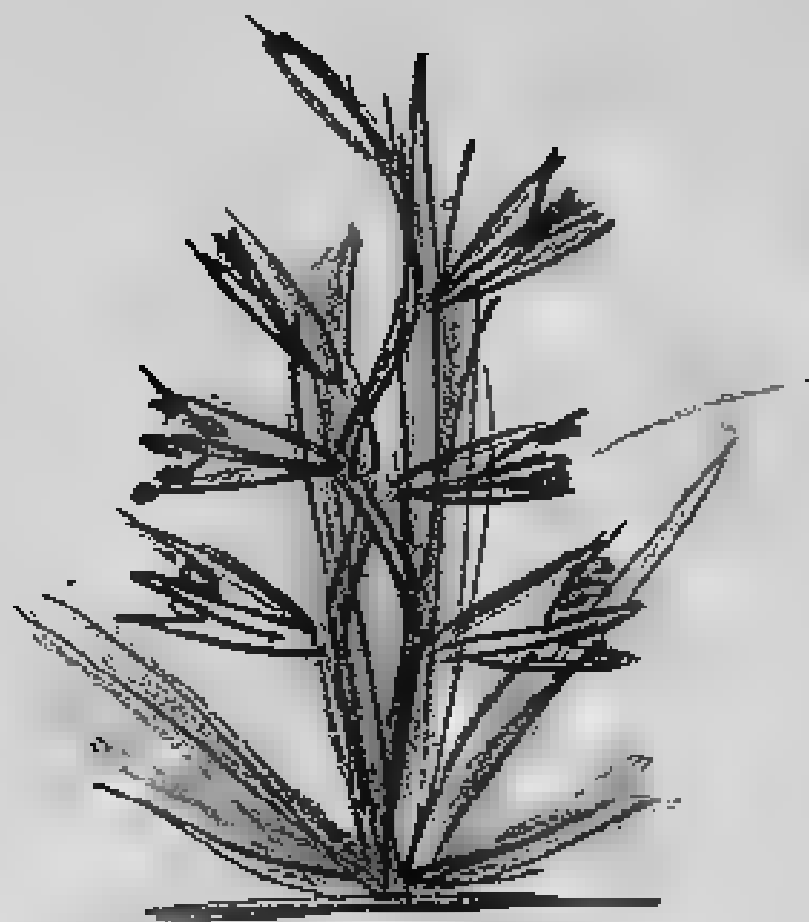
Fig. 1. 2. 3. - OVERVIEW
7 types

Fig. 1. 2. 3. -

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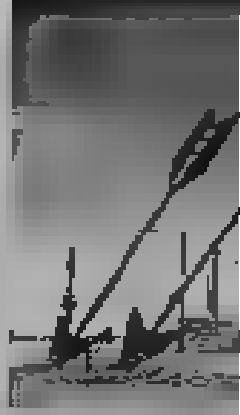


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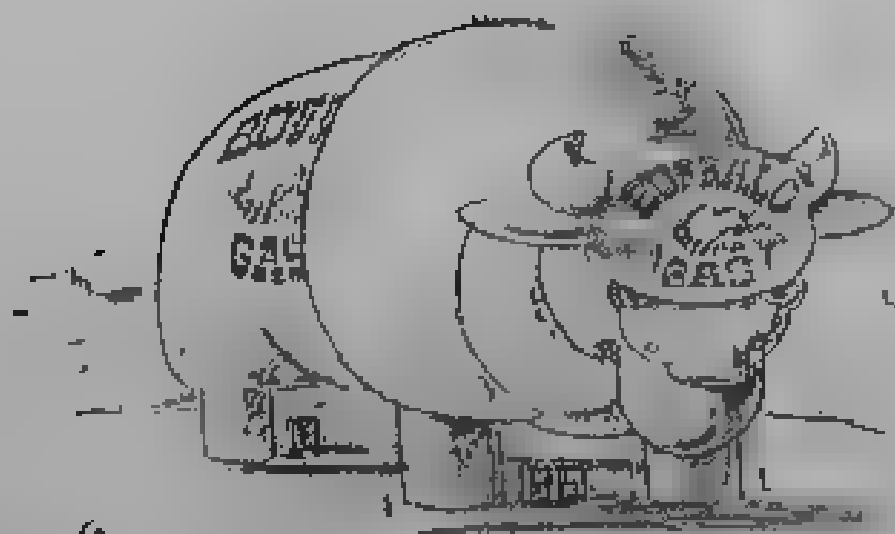
1



Ya Gotta Have a G

Trips down Route 66 span locales and character per and pieces of highway to straight from the old road to the film. Various person the two research trips wou of composite characters. T began to take shape, incl named Radiator Springs, real places and prominent the old road.

The Pixar team found that allure as it winds through cities, and enticements al highway was created in th blend of good, bad, and shoulders of Route 66. Ne appear, but some date ba nings, and a few emerged official y existed.



12

A sampling of what they c



munick

owned many of the kitschy roadside attractions in Cars. Bits and pieces of the town would lend their spiritualities encountered on the old road give birth to plenty of the film's central settings including the mythical town which was inspired by the natural features along

the old road still has a necklace of towns, along the way. Since the 1920s, a curious ugliness has littered the new attractions constantly back to the road's beginning long before the highway

encountered includes

Mickey Mantle's first ballpark, the world's largest totem pole, a smiling blue concrete whale, a tree filled with pairs of shoes, a round barn, riding lawn mower races, Elvis Presley's favorite Route 66 motel suite, a meteor crater, a museum filled with barbed wire, an old brasserie factory, ten vintage Cadillac's buried nose down in the earth, graves of German soldiers, ancient beds of lava, the oldest house and oldest church in the United States, the largest cross in the Western Hemisphere, a steak weighing four and a half pounds, and much more.

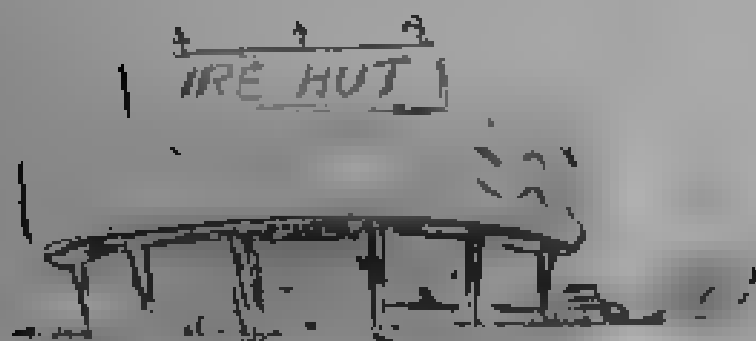
The food alone was incredible. The team feasted on chicken-fried steak, berry pies, sopapillas to kill for, and fried onion burgers so juicy it took a dozen napkins to sop up the grease. We enjoyed the handcrafted sandwiches at Estler Brothers Store, the bread pudding at the Rock Cafe, the French 5 kope at the Country Dove, and the sumptuous ugly crust pie at the Mid Point Cafe. We devoured fiery enchiladas at Joe & Aggie's, sipped sweet cherry juleps at the Jockrabbit Trading Post, and chewed Oklahoma beef ribs as big as a boy's arm at any number of places. Every joint we walked into offered nothing that was insubstantial but the service.

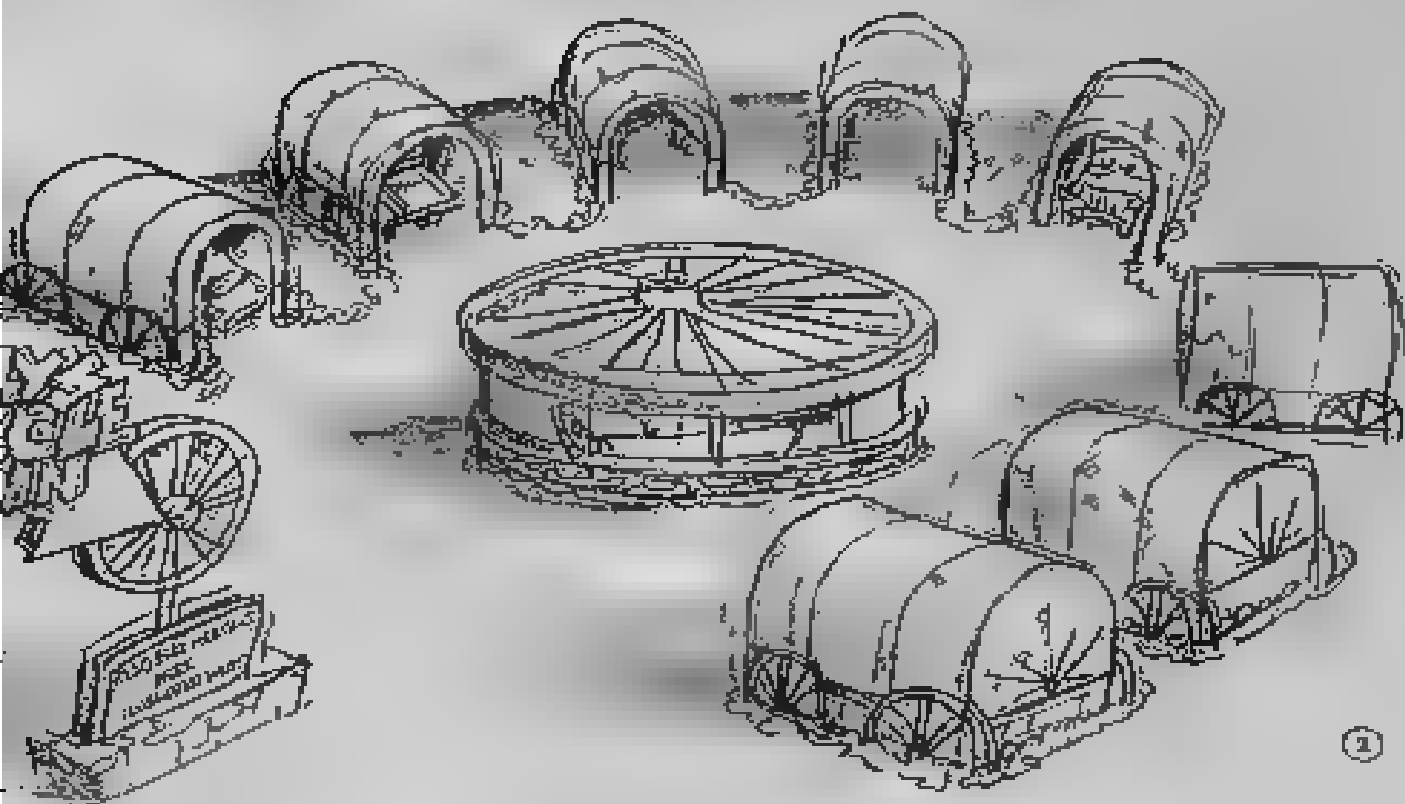
We spent quality time at pie palaces, greasy spoons, motor courts festooned with neon, garages made on patches, human and auto graveyards, tourist traps, curio shops, trading posts, deserted reptile ranches, museums, and bona fide ghost towns. Wherever we went, we met the people of the old road: fry cooks, waitresses, grease monkeys, wreckers, drivers, con artists, rustlers, motel clerks,



dreamers, cops, preservationists, farmers, ranchers, and many others. The team got to know Scott Nelson, Dean Walker and the Spotlight, Butch and his mom, Jim Ross, Edd & No Money, the Road Dancer, Doc, Mason, Dawn Welch, Harley and Annabelle—the "Mediocre Music Makers," Alice and Stanley Gallegos, Diane Patterson and the Desert Ladies of Winslow, Deborah and Ruth Trew, Mike and Betty Callens, Hilda and Dale at the Blue Swallow and Angel De Godilo. At these places and the people we met there made for sweet memories and also became our best teachers.

The team learned that, besides the fact that nothing is predictable on Route 66, every town and place of business has always needed to have something special to lure customers and get them to stop. Sappy put, "Ya gotta have a gimmick." This credo became a popular expression for everyone on the road trips. It and other catchphrases, including "to begin on the off-ramp," became part of the Pixar team's mind set when creating Radiator Springs.

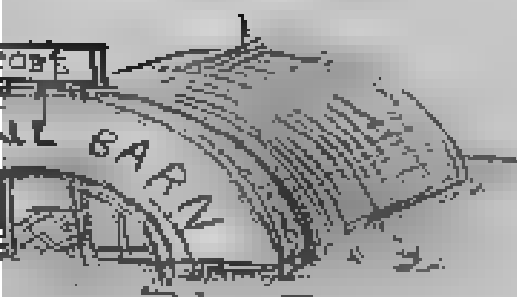




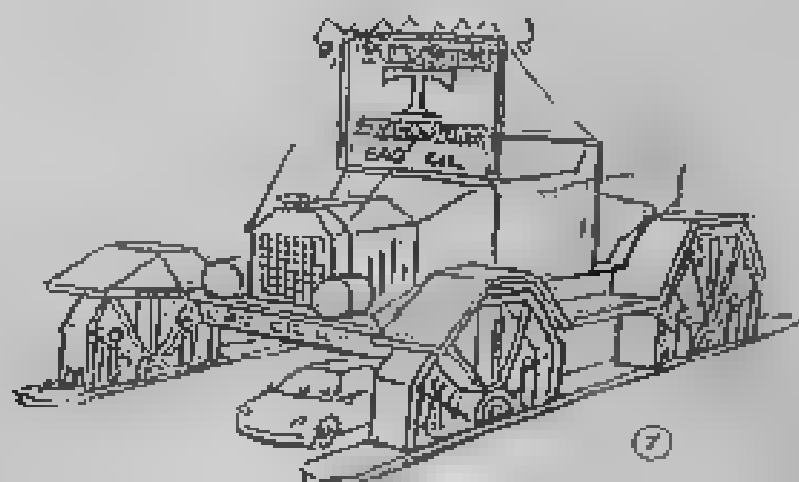
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Building



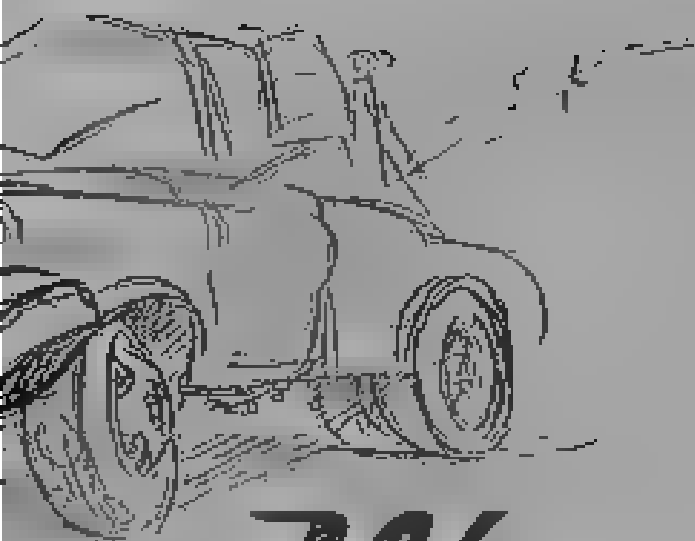
Motor sports and Route 66—the two worlds in which *Cars* takes place—did not evolve overnight. Neither did the movie. As John is fond of saying, “Pixar films are never completed, they’re just released.” From the beginning, John wanted *Cars* to be authentic, to be as real as the cars, places, and people they were researching. As the harvest of field research started coming back to the studio, it was evaluated, sorted, and carefully culled. This research material included thousands of still photographs and sketches and an abundance of video footage. In the same way they might assemble a complex jigsaw puzzle, the team, using cutting-edge technology, arranged and rearranged all the fragments and pieces until patterns and ultimately some sort of definable picture began to emerge.

It was decided that Radiator Springs would have a high-desert look and feel, similar to the Mother Road country between Gallup, New Mexico, and Kingman, Arizona. Once the setting was selected, various artists continued the research and made

countless trips to Nevada. They wanted to learn over Springs and the surrounding area to be as believable as the cars.

“We had to turn pencil sketches into three-dimensional models,” says Eben Ostby, supervising animator. “That’s why we drove out to the desert to see how the hills and cliffs looked. It was just how we could capture the essence of the place and make it all work in the film. We wanted the old highways just like Radiator Springs, with neon and peeling paint that

“One of the main objectives was to understand the quality and feel of the place, so we went on desert trips at different times of the day. The director of Photography Jean-Claude Escoffier said, ‘Most cars have reflective surfaces, so we had to pay attention to the way light reflects off them.’ Every detail needed to be considered.”



a World

and other desert locales. Then more so that Radiator Spring landscape would be populated with characters living there.

Sketches from previous films and "real objects," explains technical director, "took us into the desert to see what it looked like and then figure out how to capture their essence and make it work on film. We also drove down Route 66 and through ghost towns with broken signs that time forgot."

One of the key elements of lighting is to capture the brightness of light, says Director of Photography Jeremy Lasky. "That's why the research trips provided us with a huge advantage. It was so good to actually know what it is like at a car race and get a feeling of being out on the old highway."

Other details studied by the teams include signage, neon, roadside architecture, commercial archaeology, and the vernacular landscape. Samples of desert sand, dust, soil, and road surfacing material were tested and studied. When work crews resurfaced the city streets in front of Pixar's sixteen-acre campus, team members took copious notes and photographs. Everything to do with cars had to be learned, and learned well.

Director of Photography Jeremy Lasky and Shading Lead Chris Bernardi teamed up with other production team members and went to yet more auto races to pick up important details of the track, the cars, and the people. They also traveled a long stretch of Route 66,

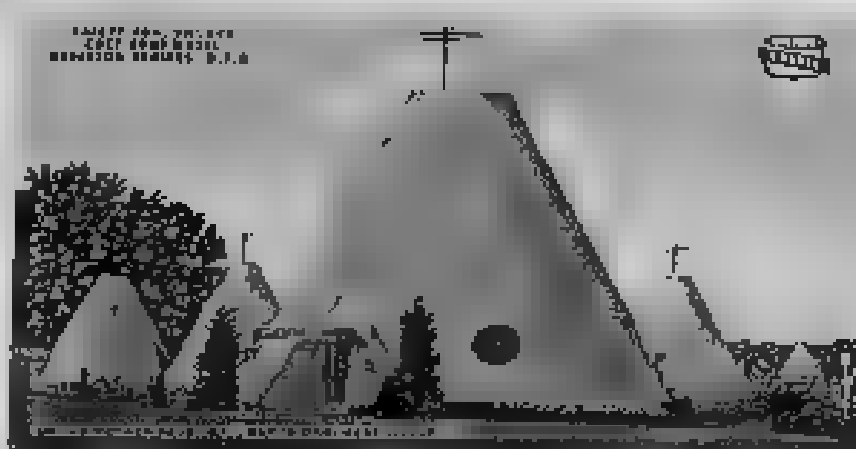
"John wanted the characters to have definite personalities, but still be cars," explains Lasky. "That's why the research trips provided us with a huge advantage. It was so good to actually know what it is like at a car race and get a feeling of being out on the old highway."



**Drive on in and
Stay Awhile!**



(2)



(5)

Unique Rock Formations

Fine Fuel



Willie Balle on the edge of Radiator Springs



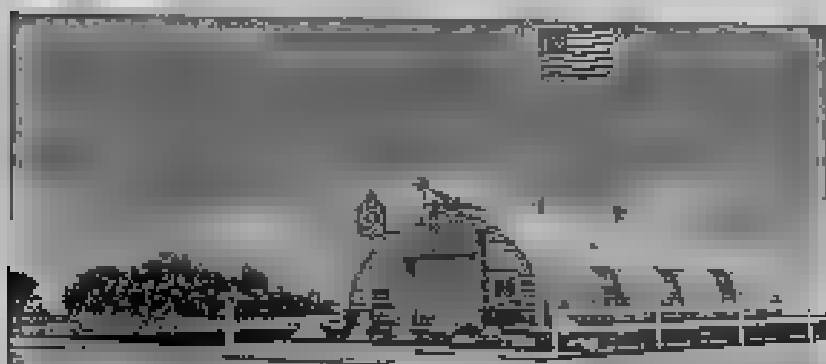
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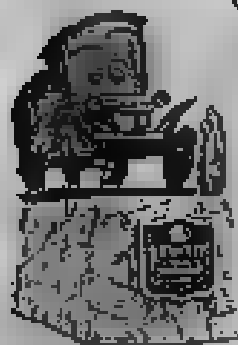
On U.S. Highway 48 Barco's Surplus Hut Radiator Springs, U.S.A.
8300 N. W. 10th Street Phone 7-2077

(7)

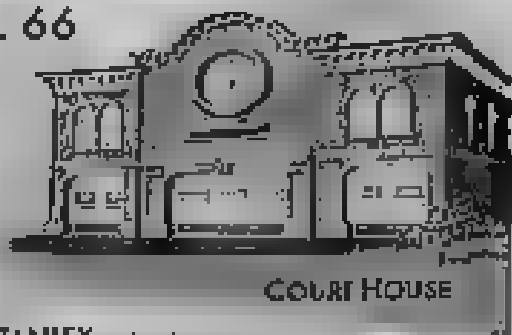


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RADIATOR SPRINGS U.S. 66



(11)



STANLEY - Radiator



Crazy Cars Motel

The Gateway to the California Valley

(12)

Radio



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Spring

4 place





Radiator Springs Billboard. John Lee (paint) and Bob Pauley and Hal McLaughlin (layout). Goats 32 x 11 2001

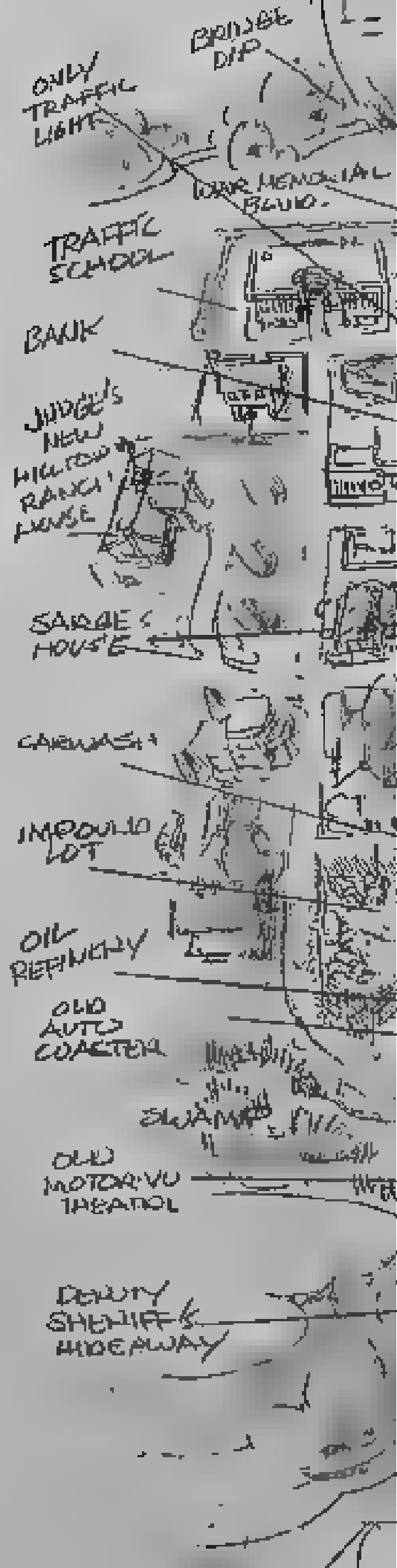


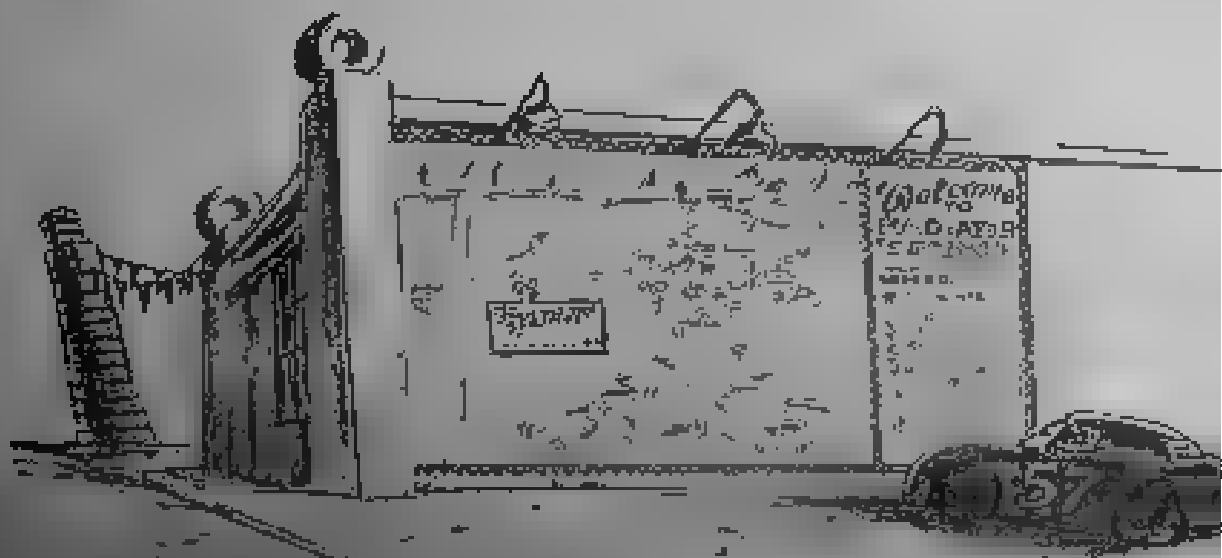
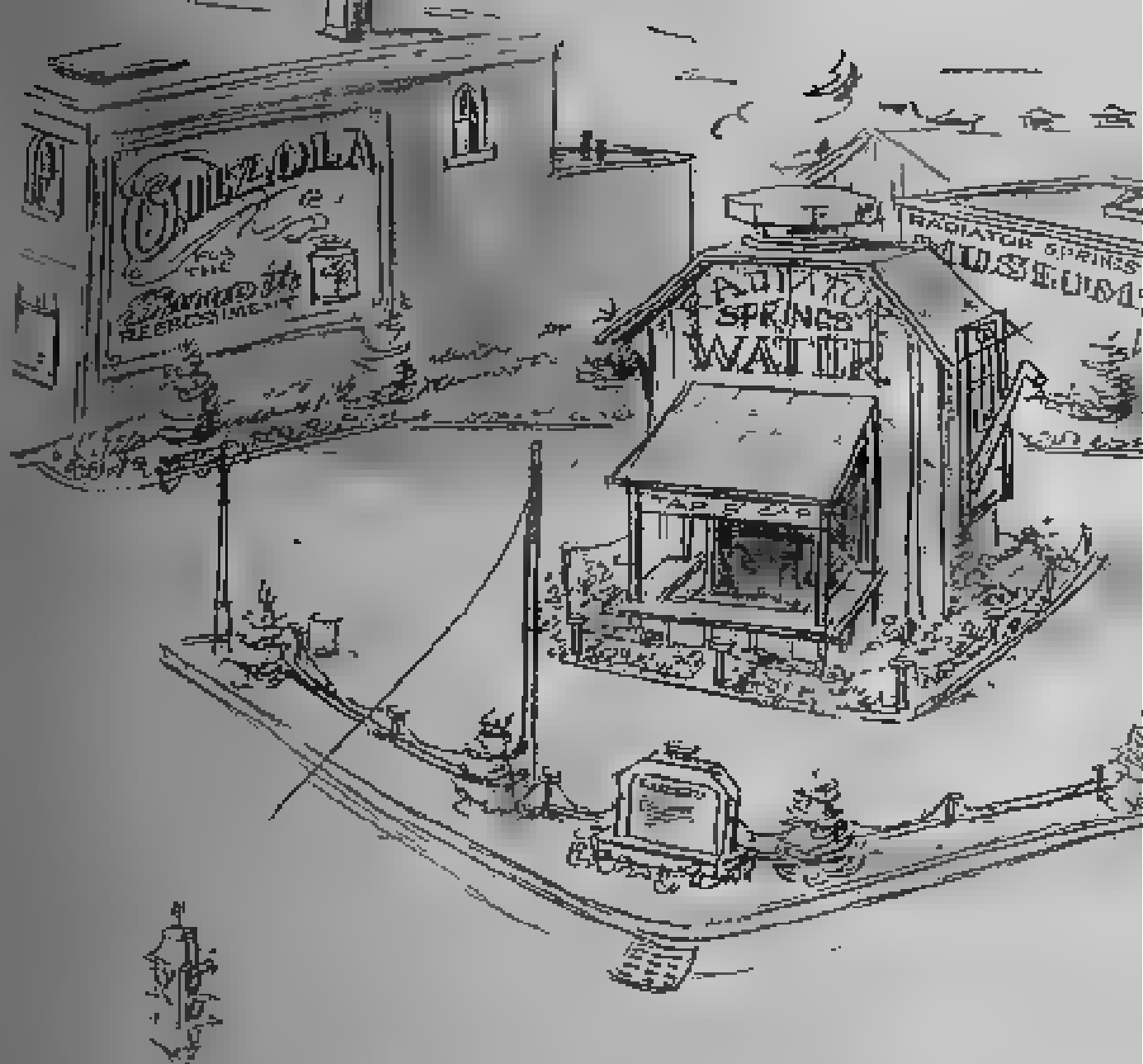
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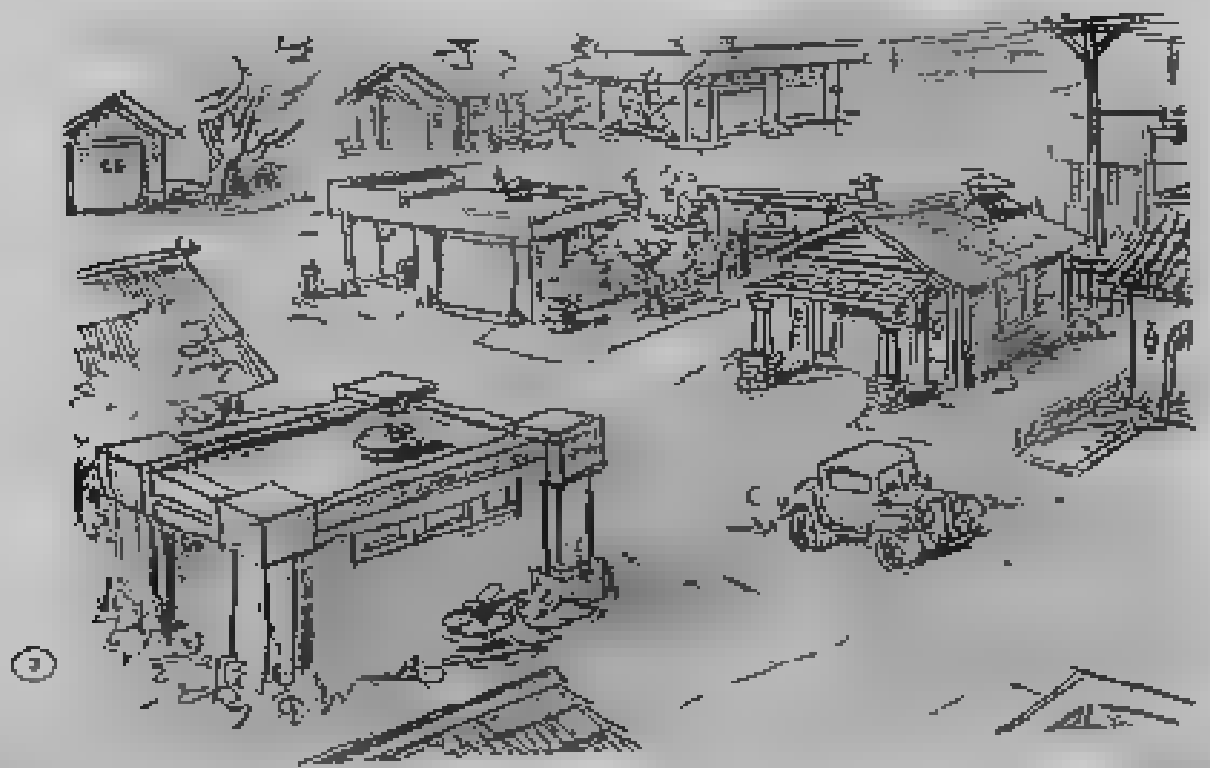
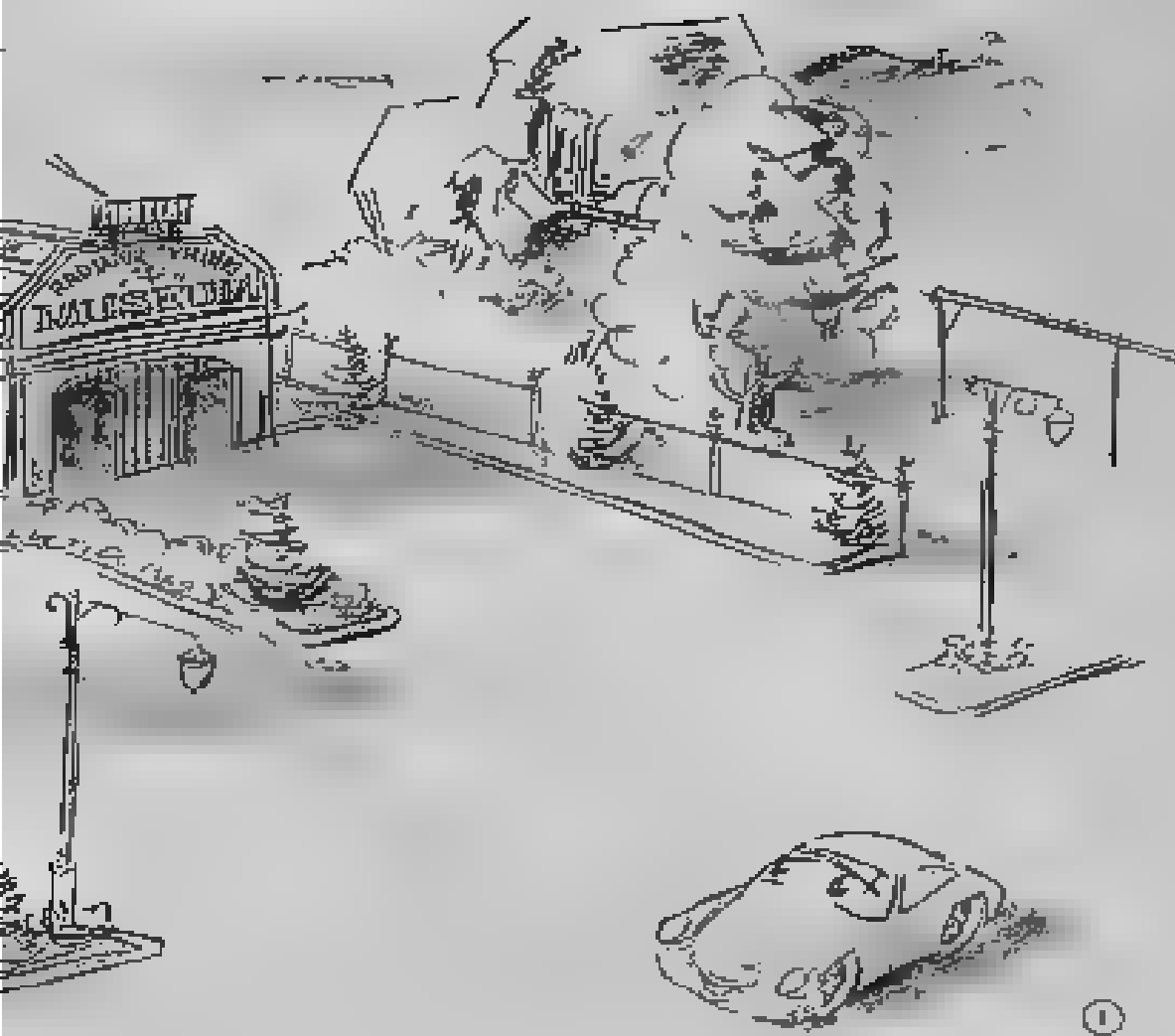


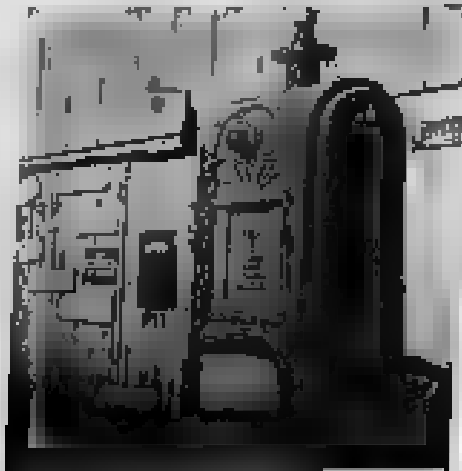
③

①









①



②

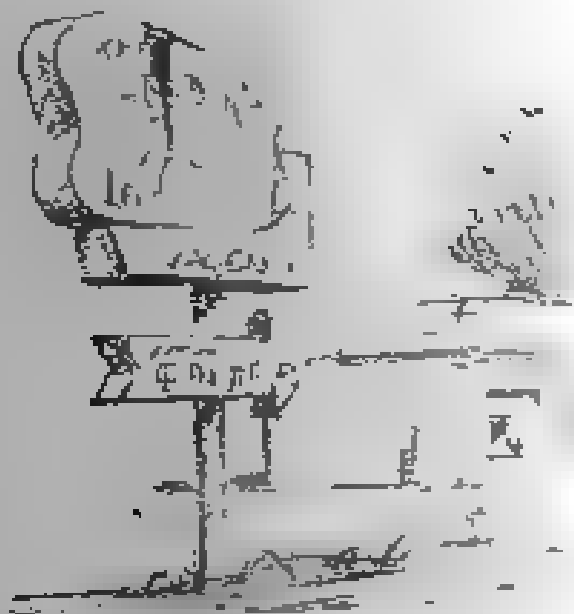


Neon Detail
TBD

2 sides
are slightly
offset

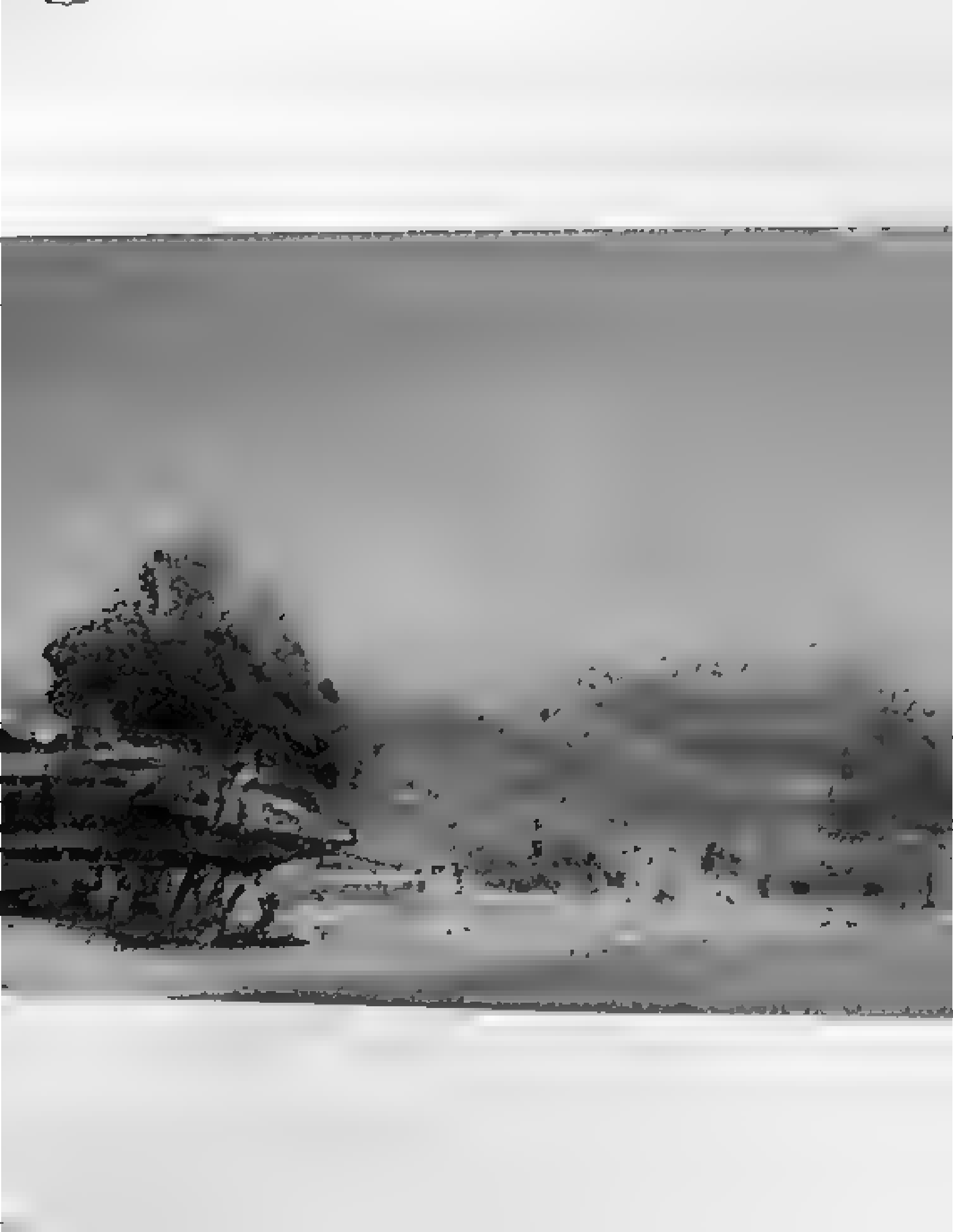


front



✓ Edges should
be subtly dented/Bent











Pacific
Spa

CL
T

100

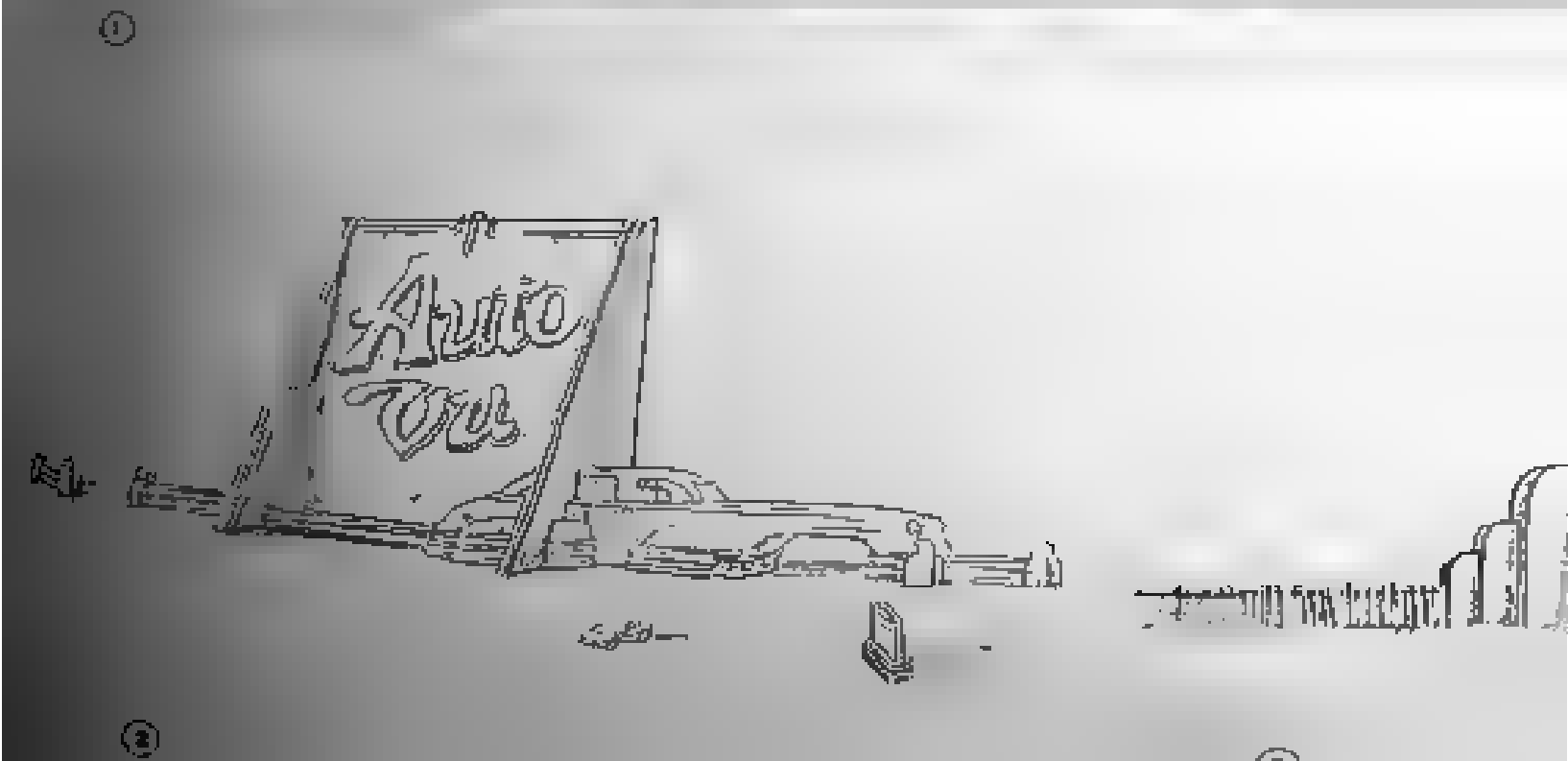
100

Drive In
THEATRE

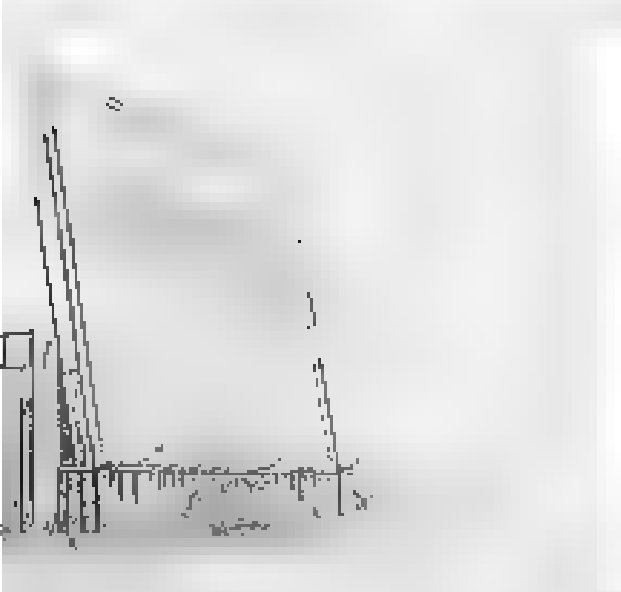
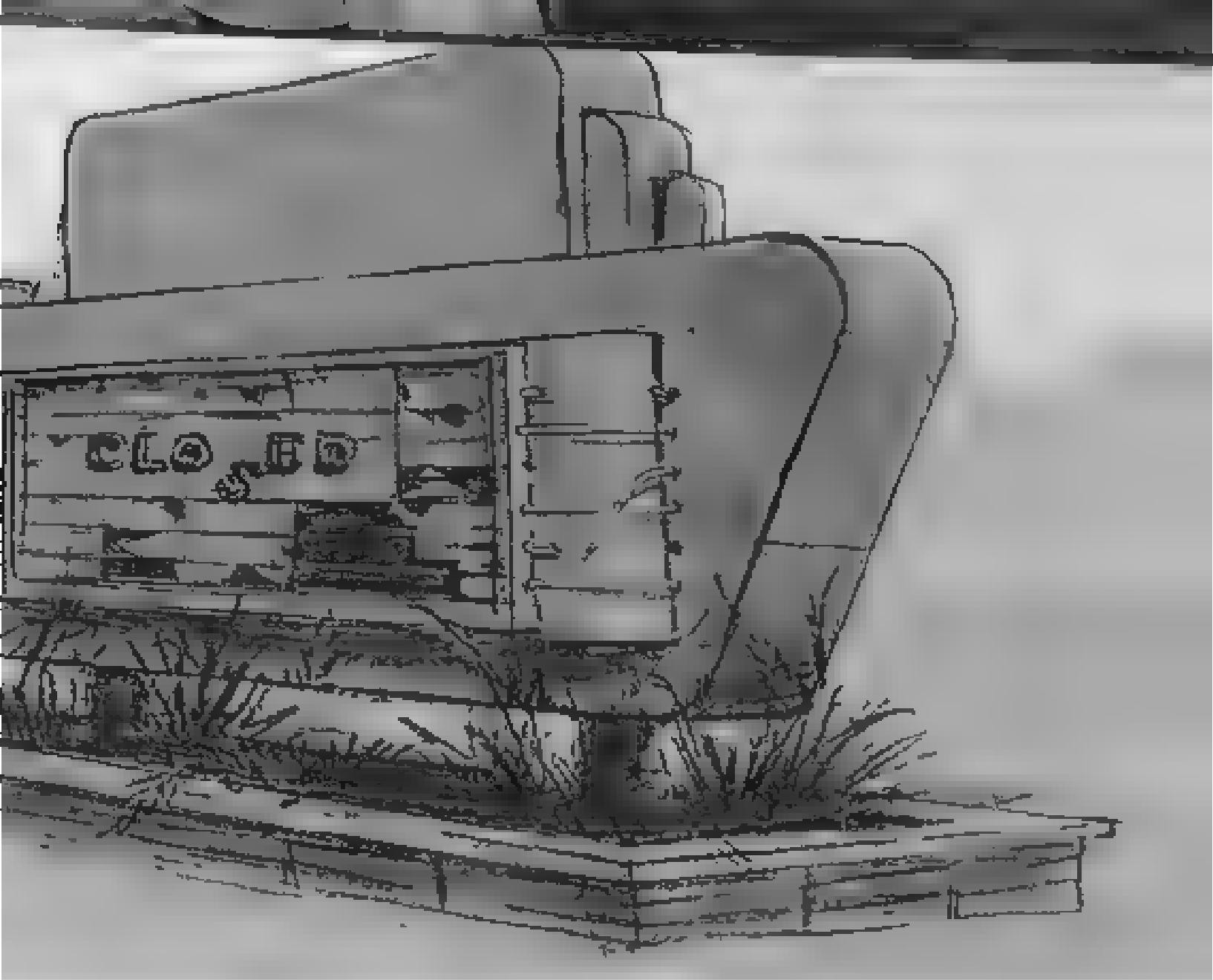
100

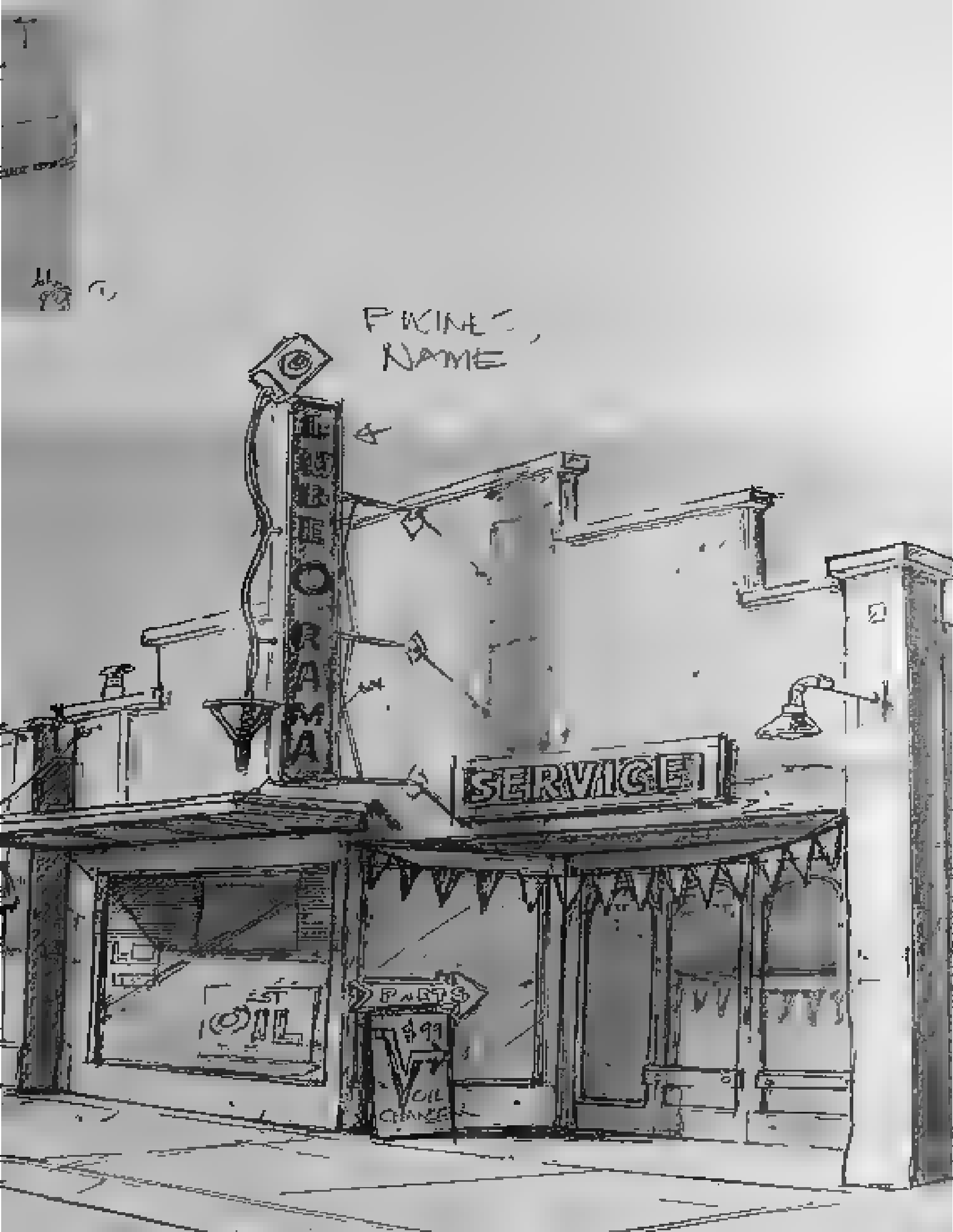


①



②





PRINCE,
NAME

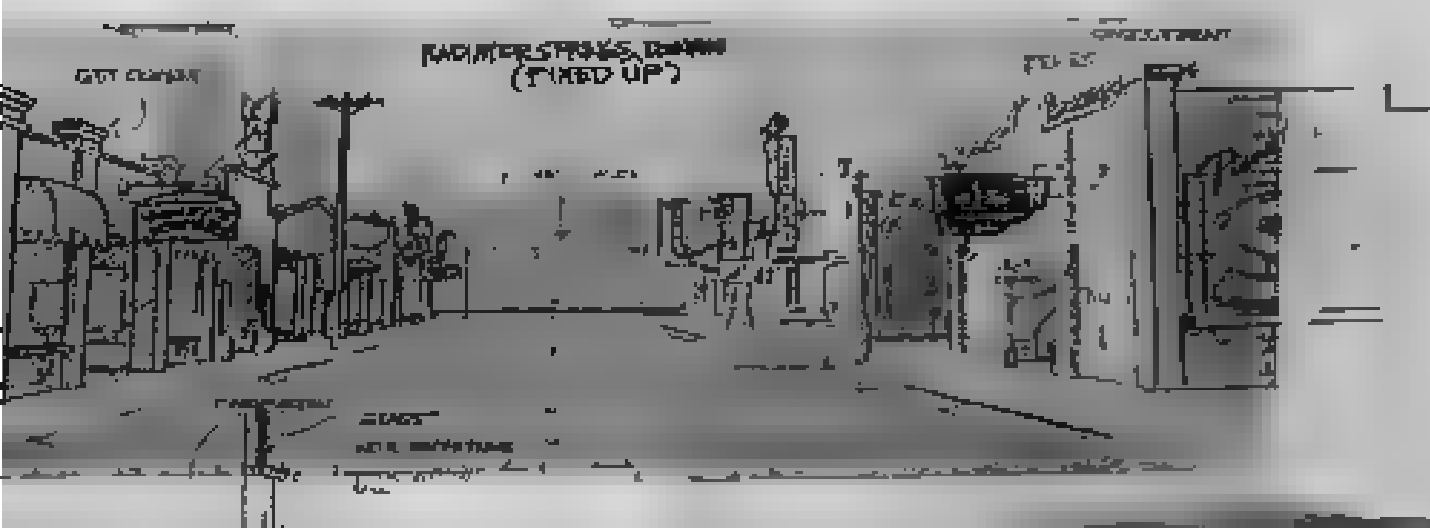
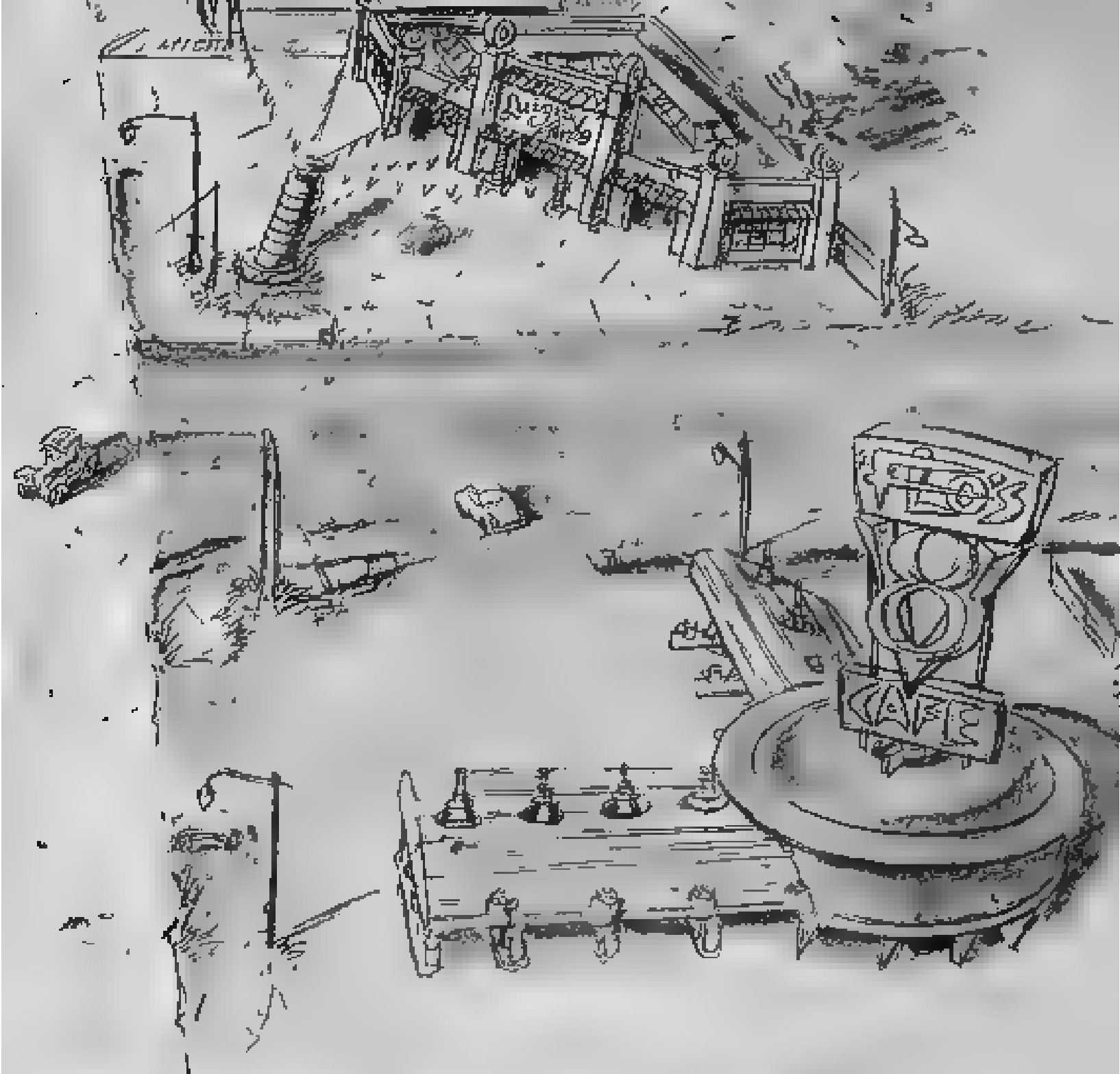
THE
ORAMA

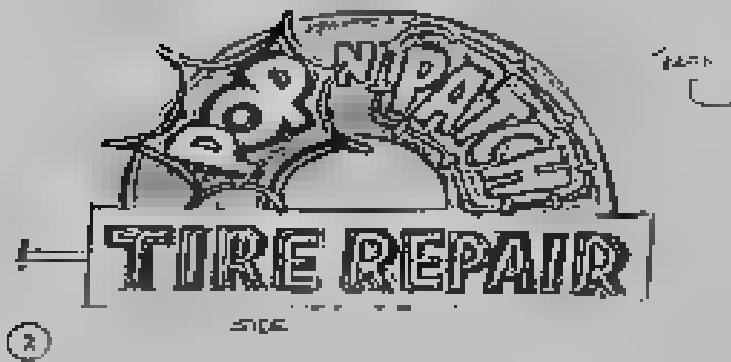
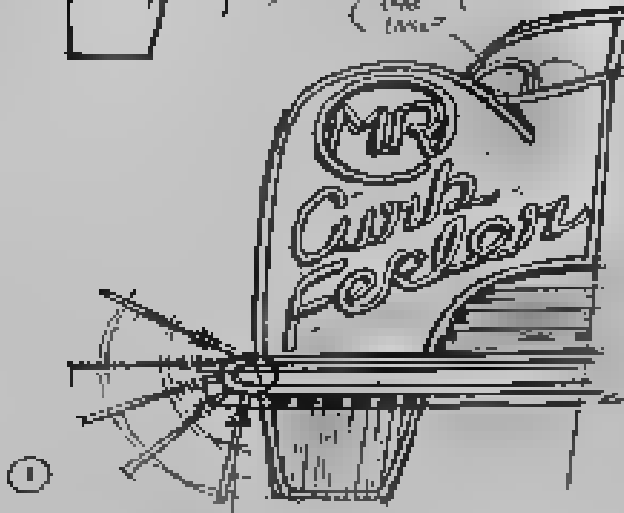
SERVICE

EST
OIL

PARTS
\$99
OIL
CHANGE





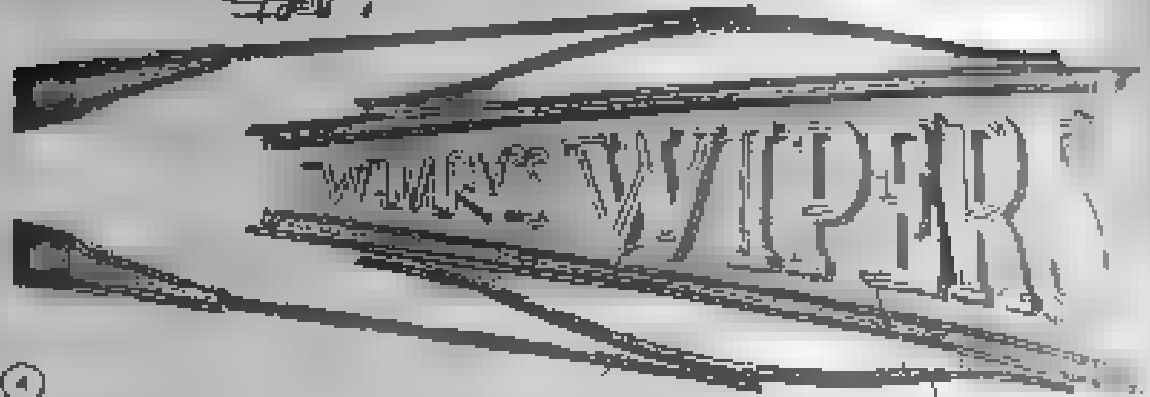


Pop 'N Patch sign - Neon Detail

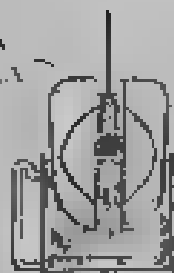
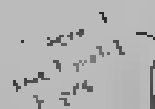
Side

Neon should be
3/4 tube widths
off the
surface



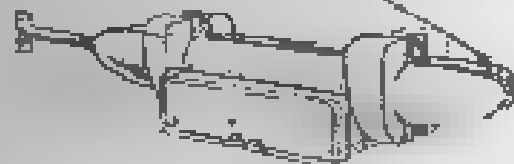


A hand-drawn diagram of a knot, labeled 'SHAPE'.



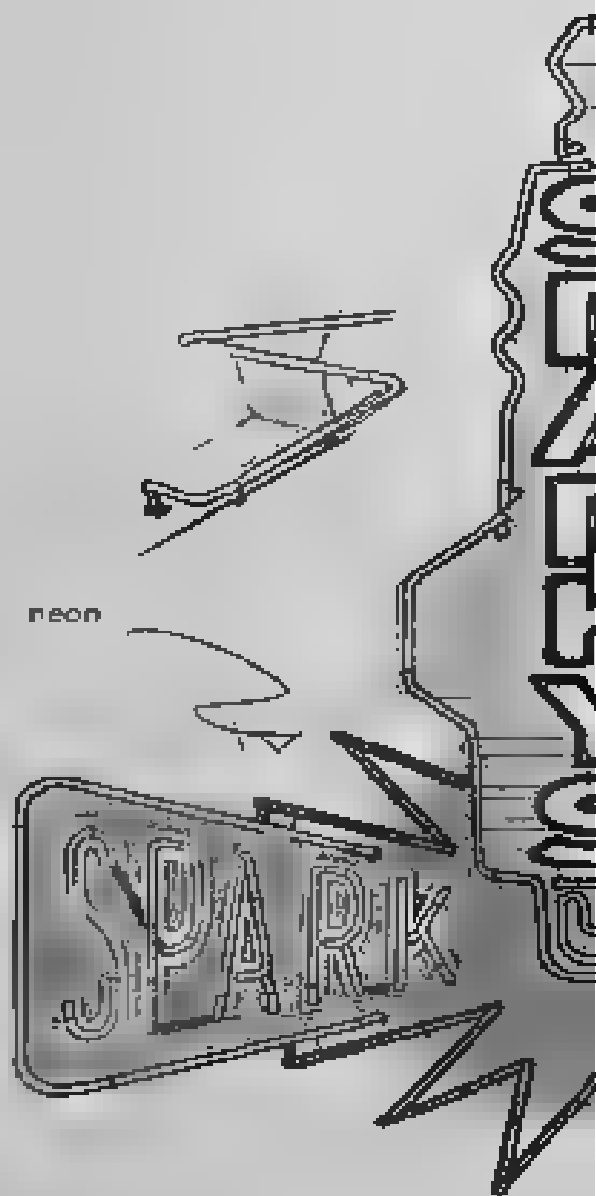
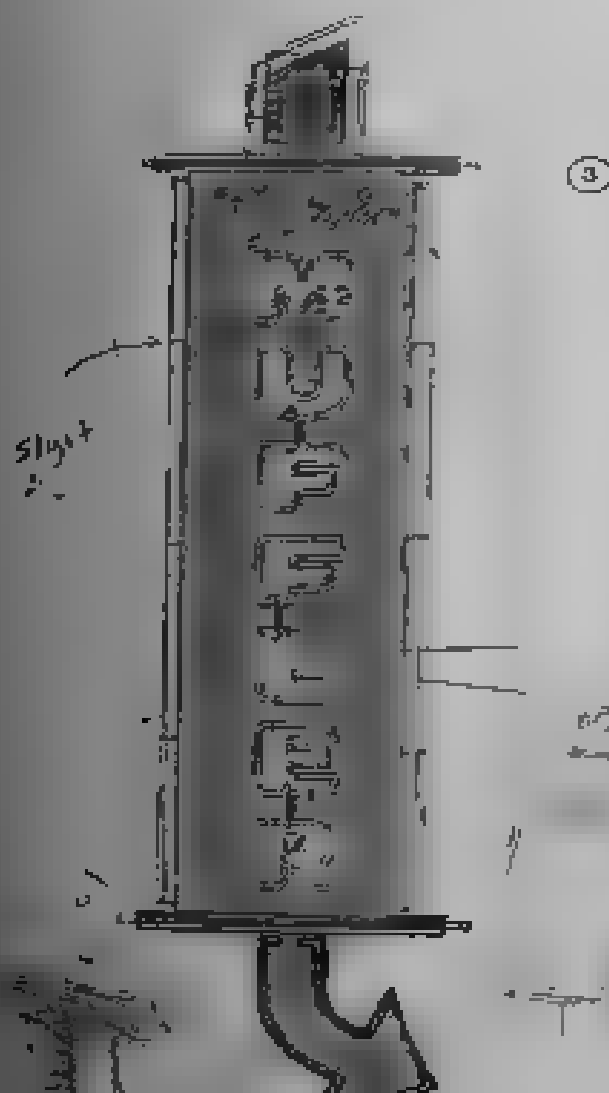
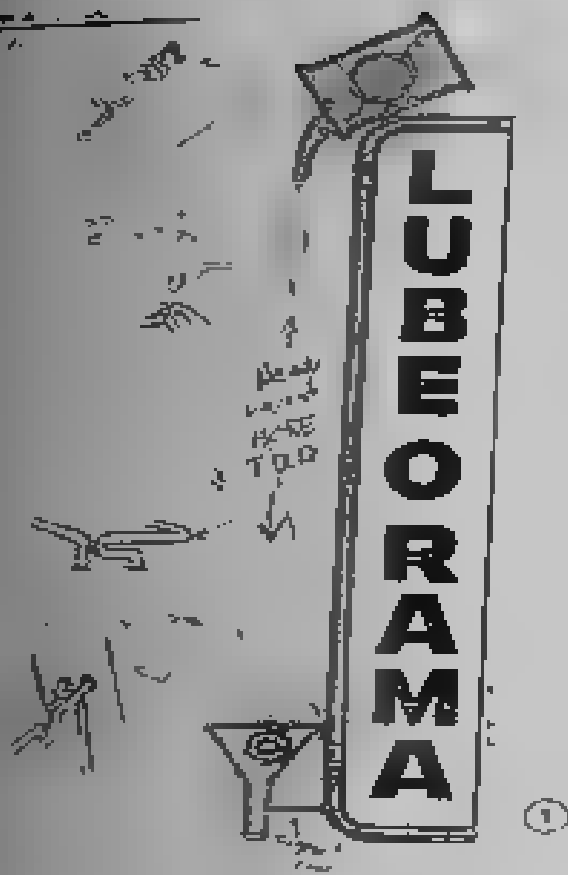
11

2. *Explain*

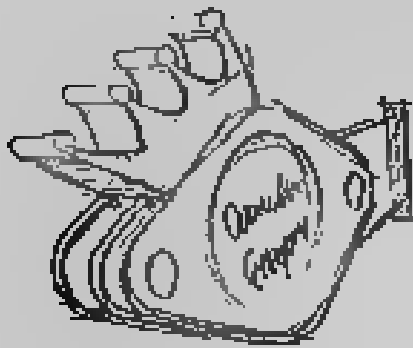

$$\underline{\text{Rin to } f_{\text{in}} = 100 \text{ Hz, } \dots, \text{ and } \underline{\text{out}} \text{ } f_{\text{out}}}$$


7

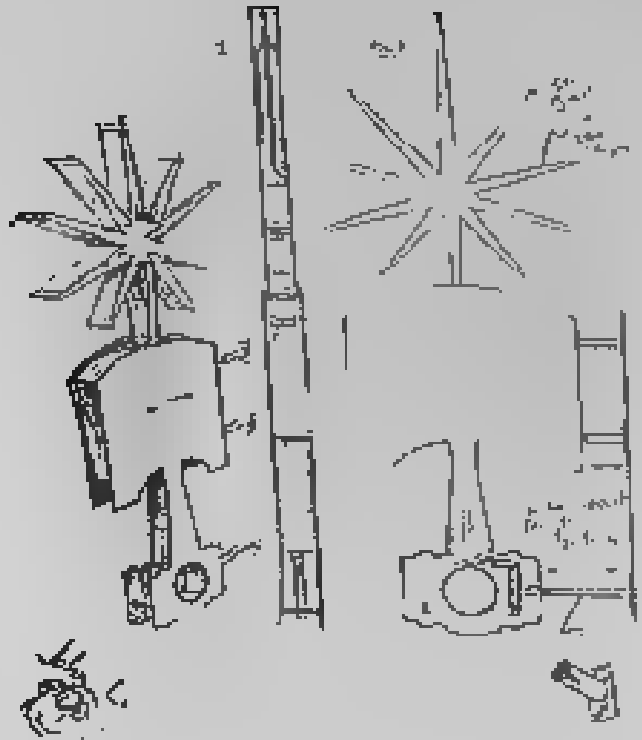




Model of the Spark Plug - 1/2 inch



3

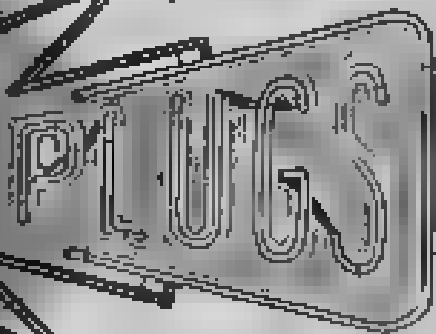


5

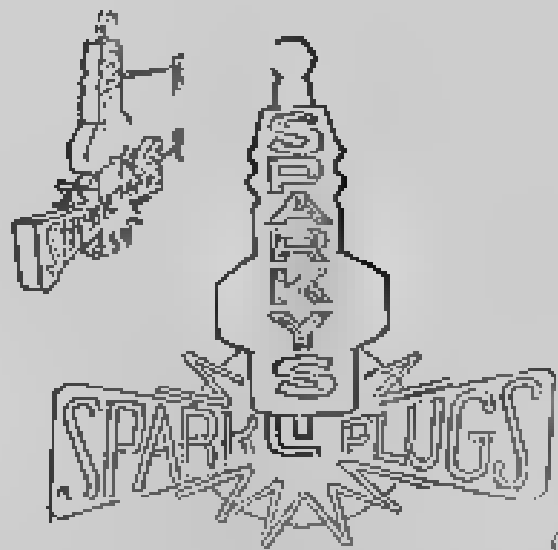
Sparky's Spark Plug Sign
Near A.T. 1

Let the four men
take the sign
slightly thinner
than the tube

near



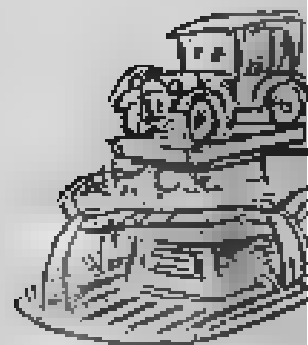
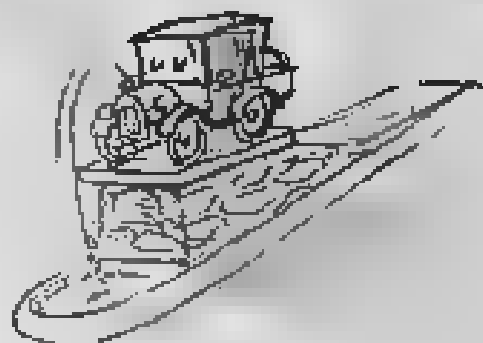
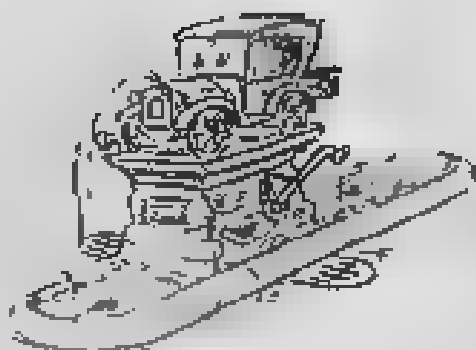
4



6

SPARKY'S

①



Statue

statue pose defined by

front

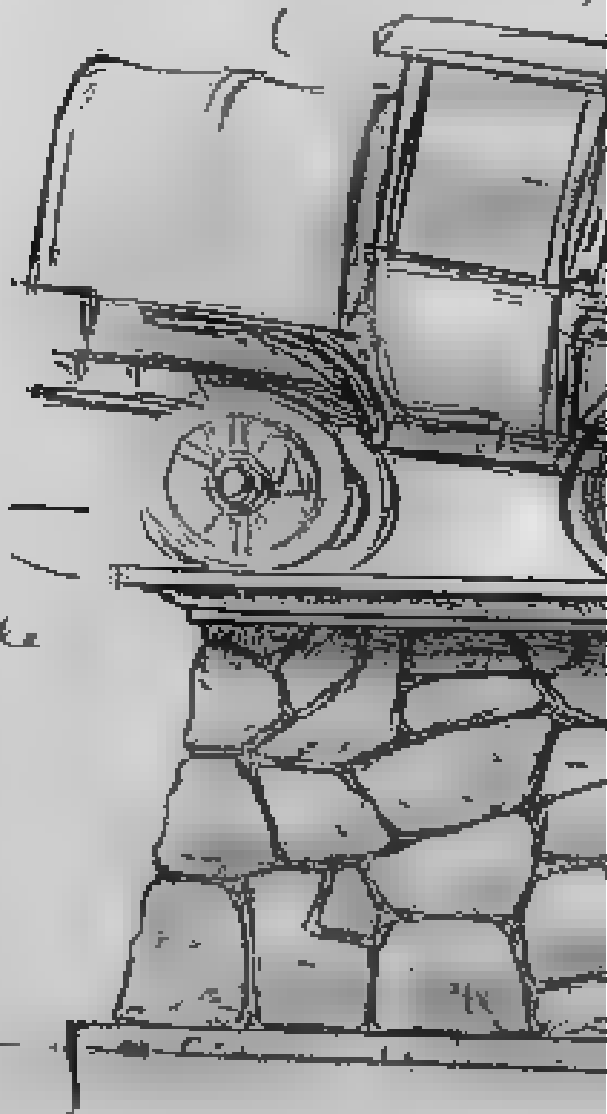


Base +
statue
are
terminal
brnze

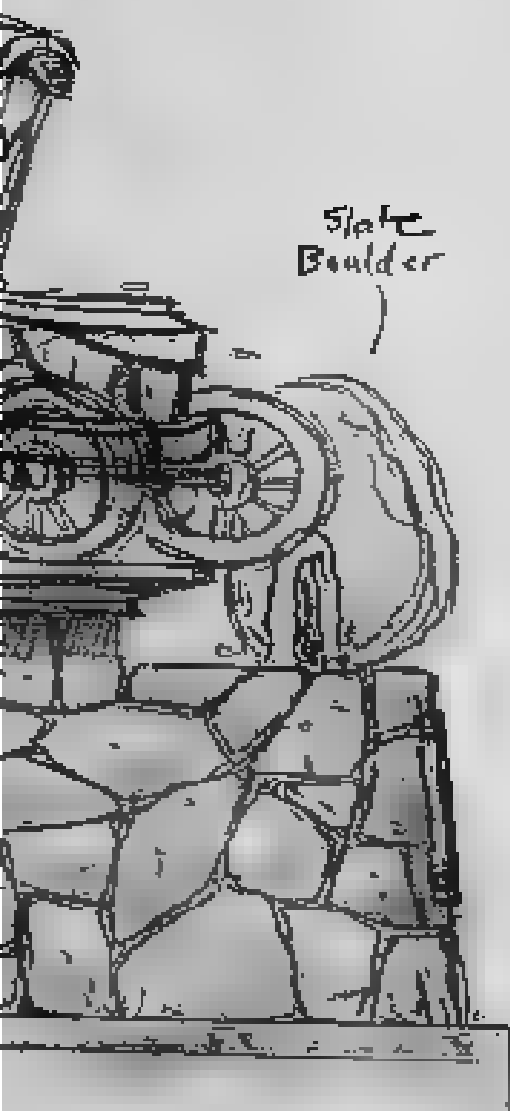
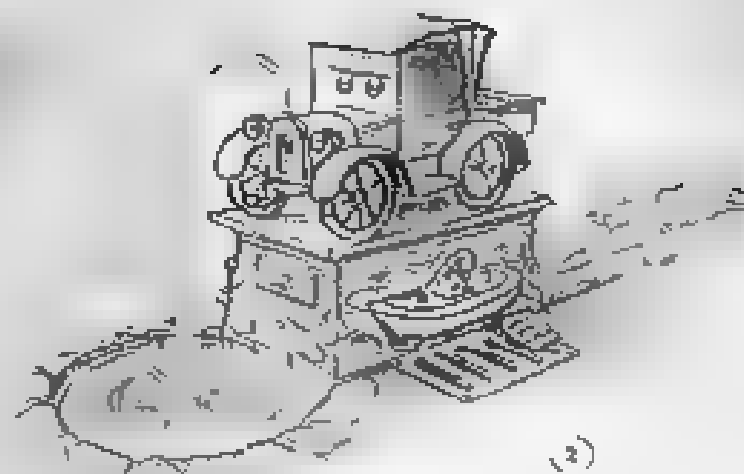
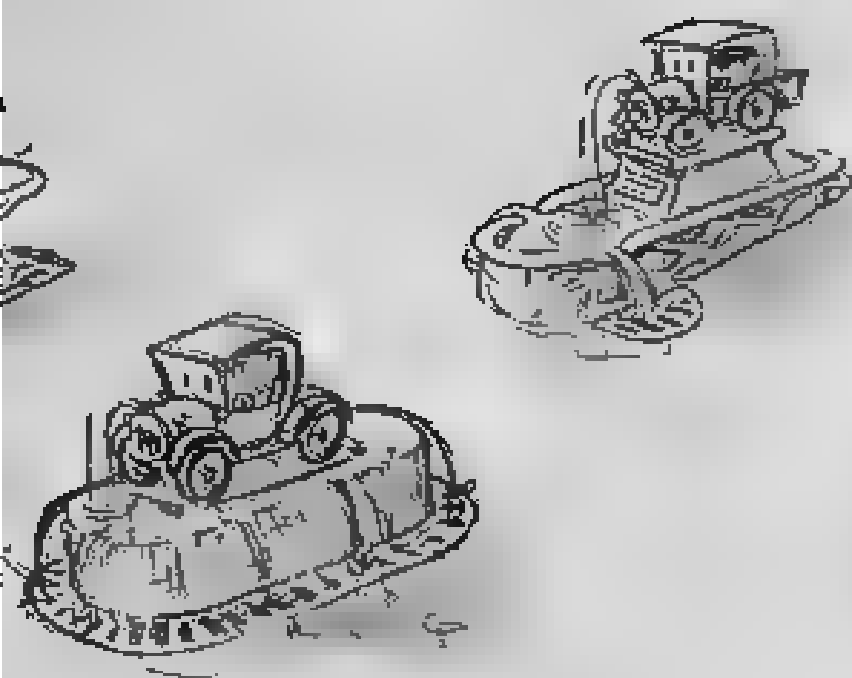
side

weathered
concrete
base

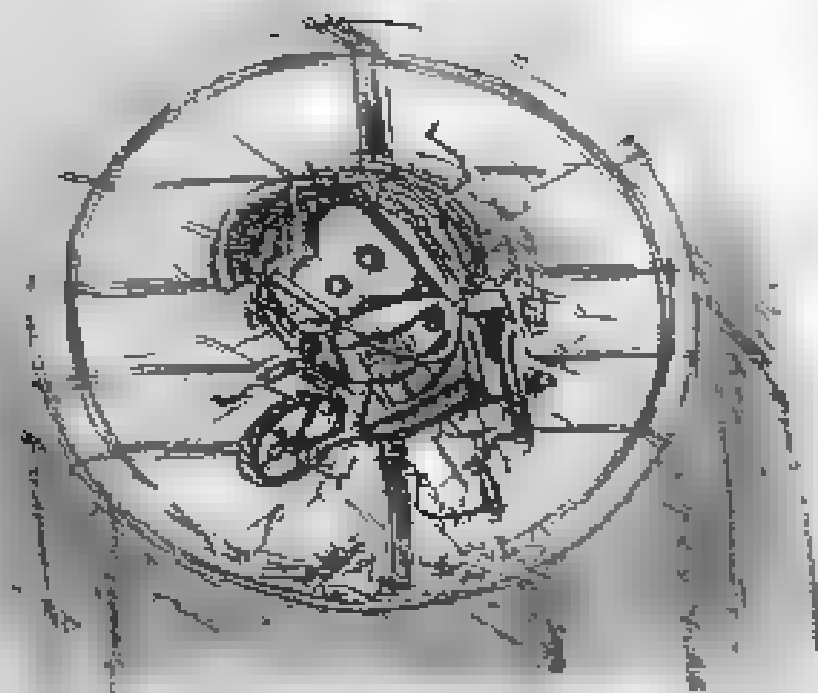
groundplane

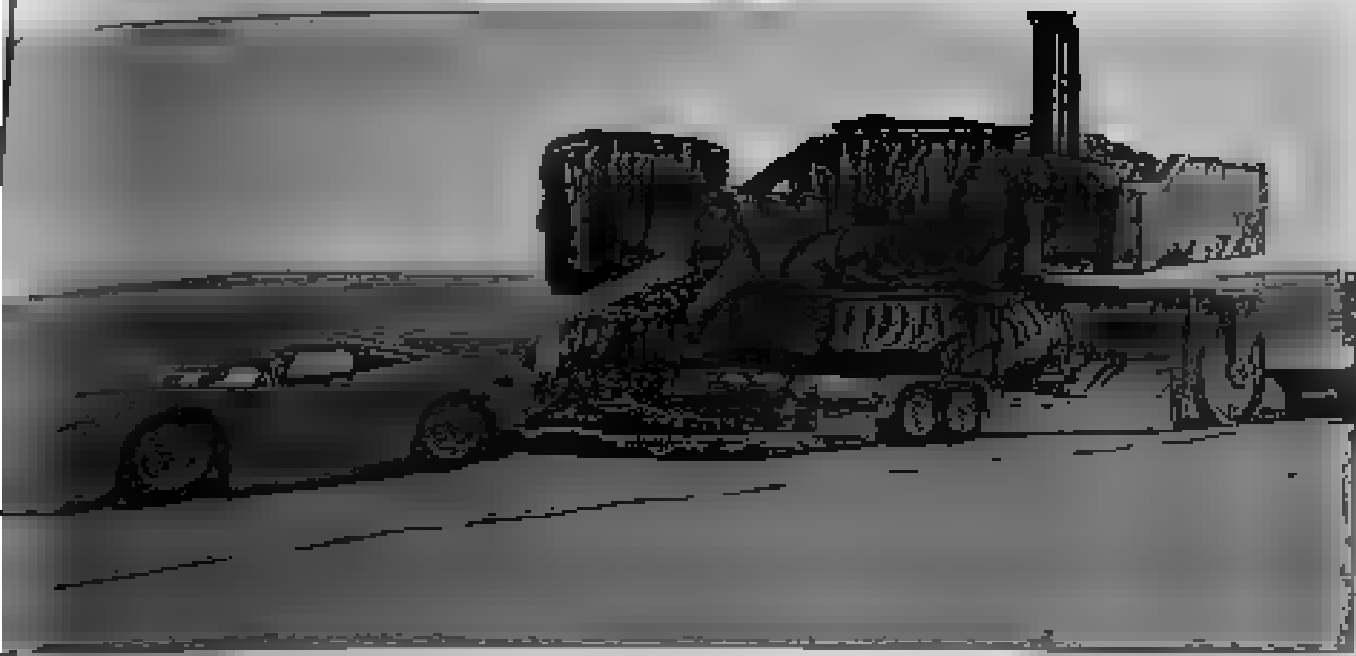


②

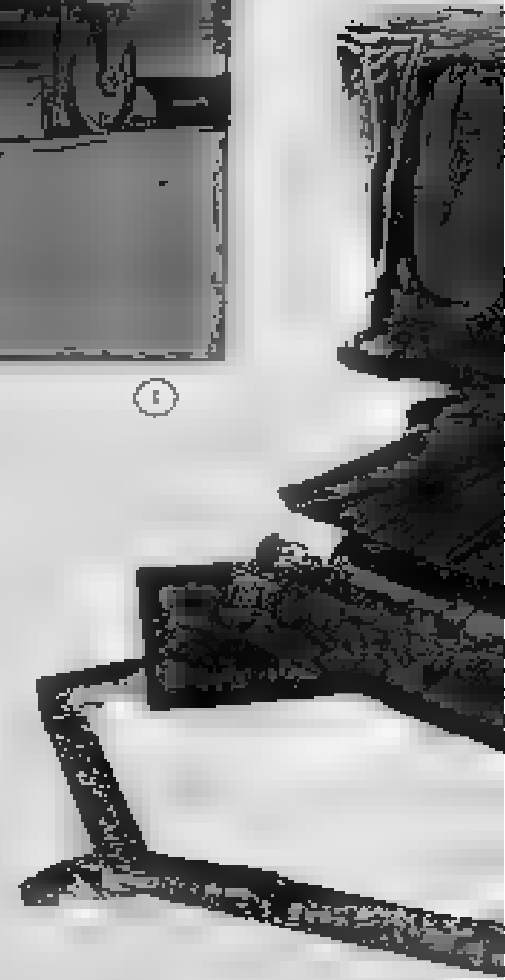


Slate
Boulder

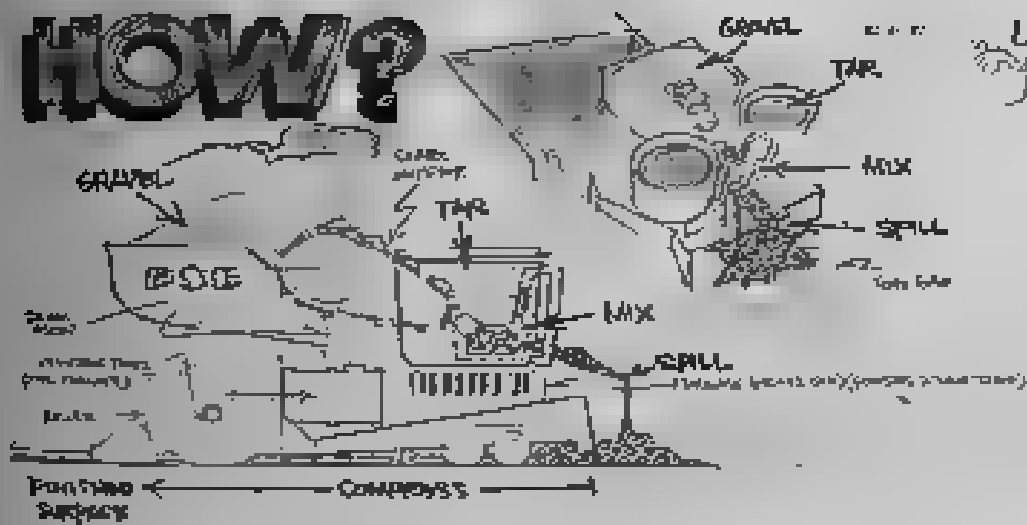




⑤



HOW?



P. G. S. FACTORY

P. G. S. FACTORY

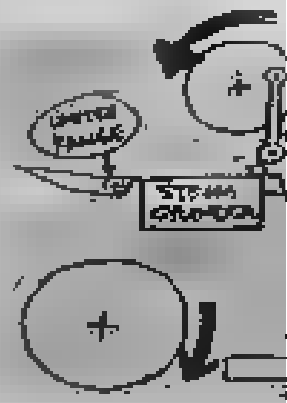
LIMITED POWER

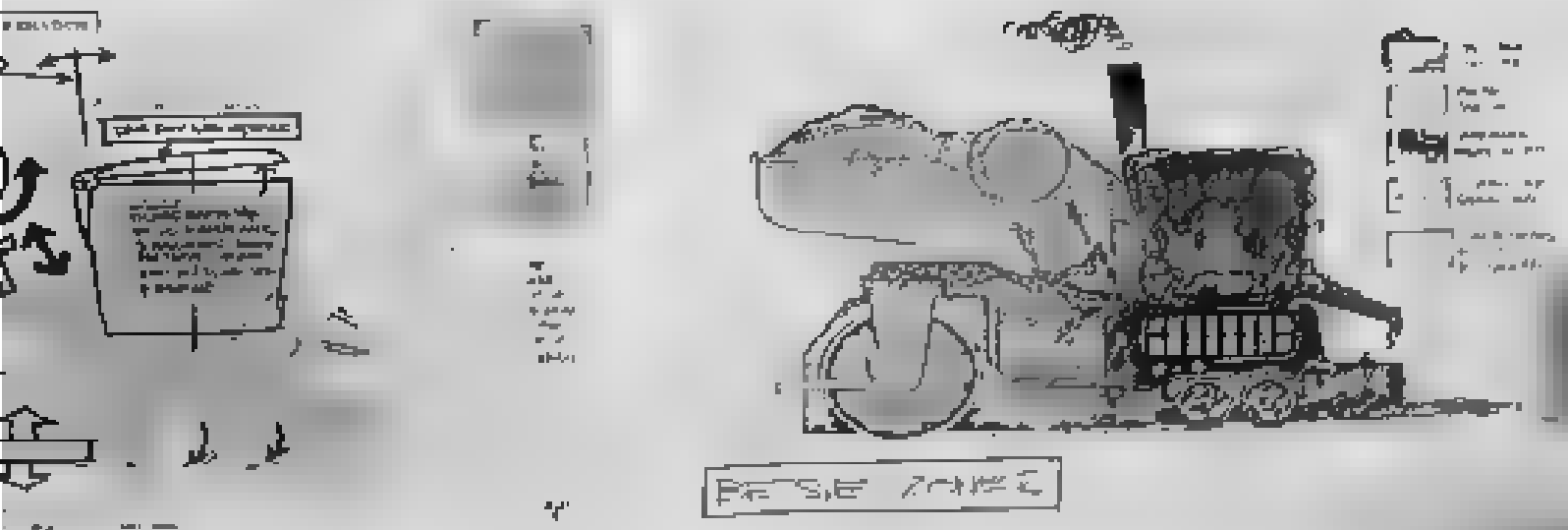
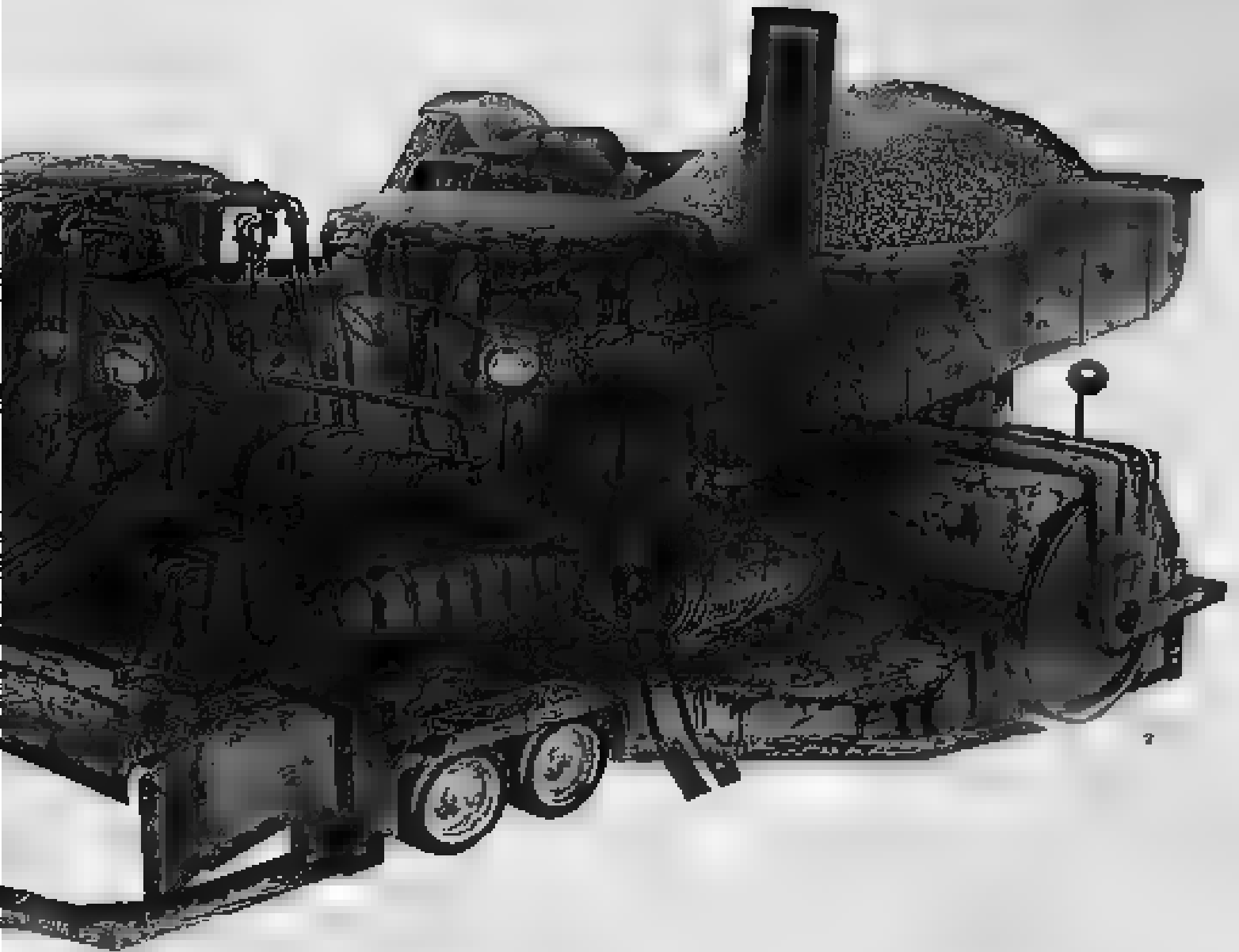
P. G. S. FACTORY

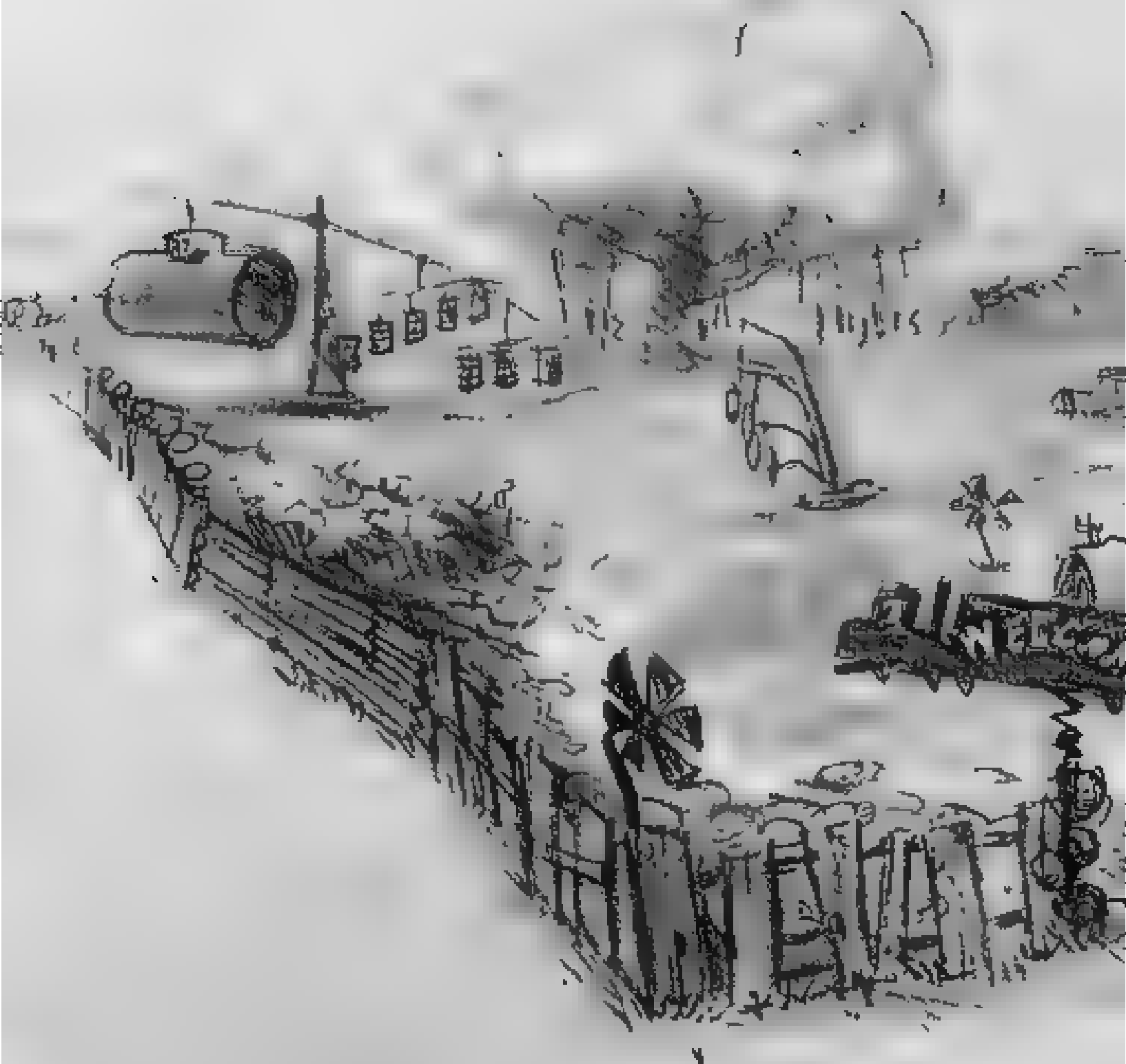
P. G. S. FACTORY

P. G. S. FACTORY

①



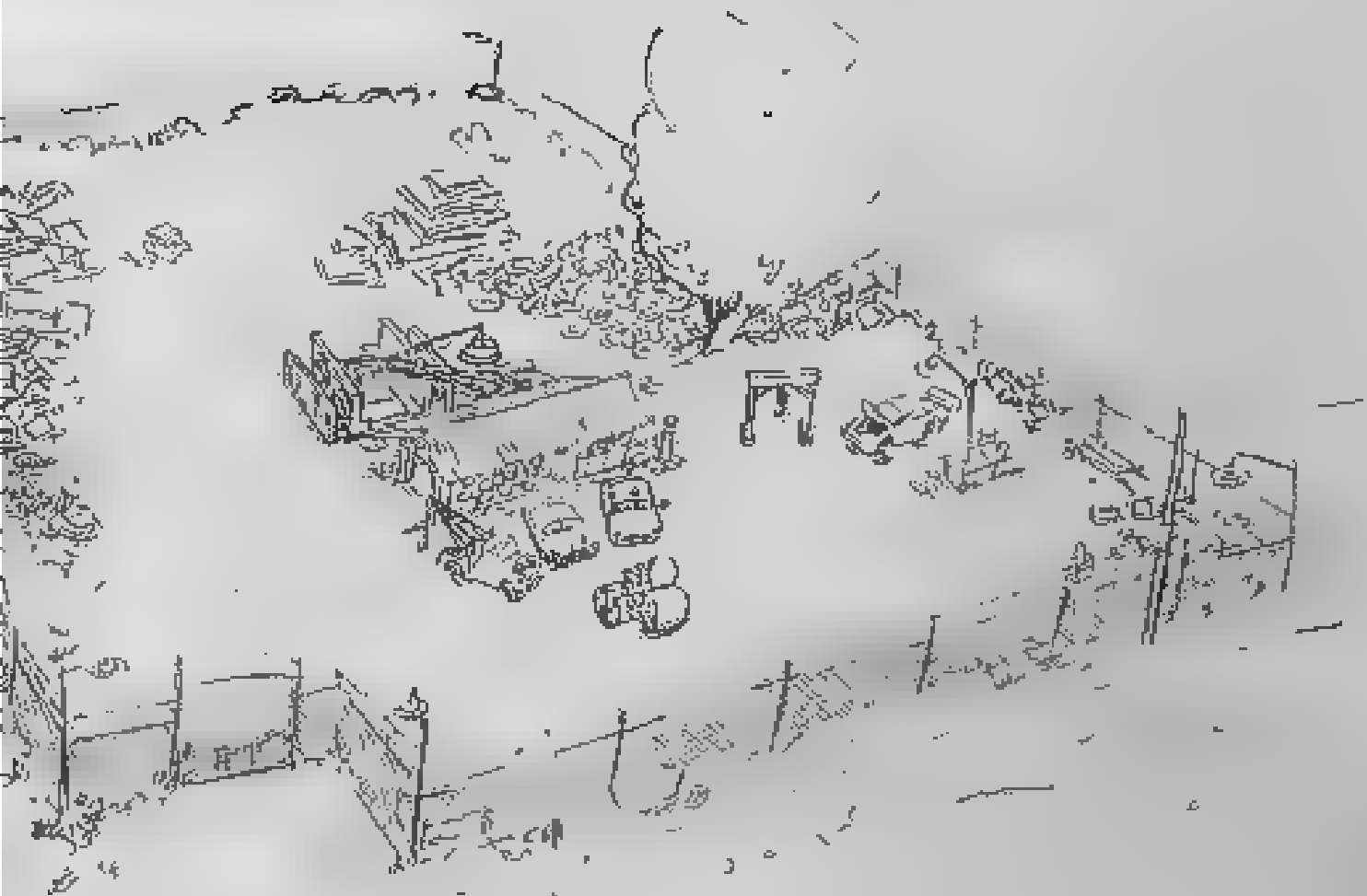
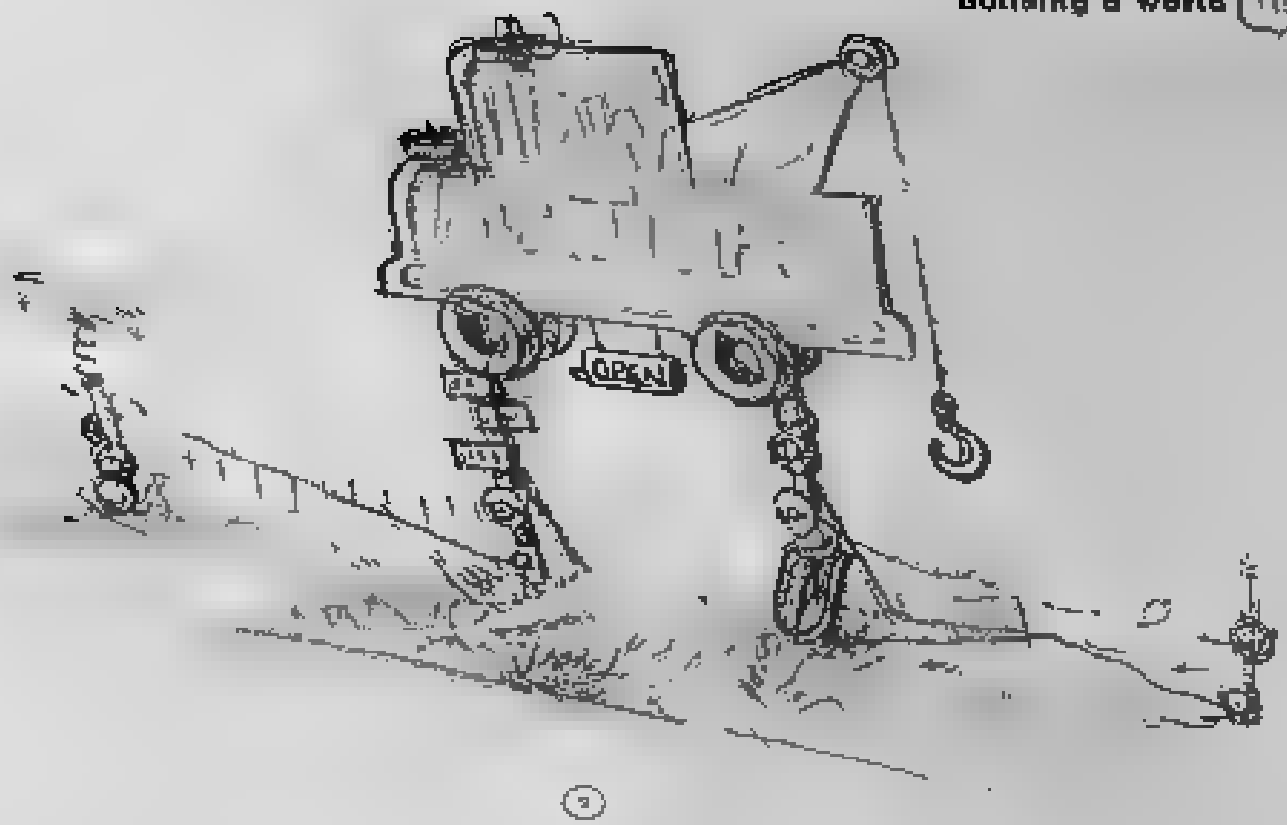


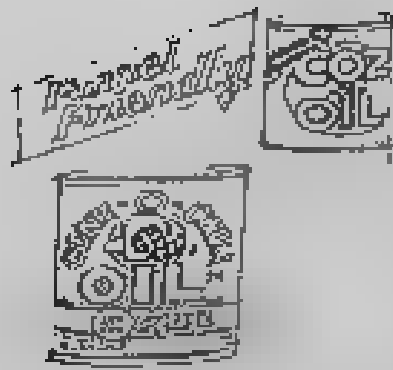


Water's Junkyard Nat McCaughlin. Pencil, 15.75 x 8.25, 2003









COZY COZY TRIPLY OILED
SOLUBLE IN ALL OILS

Patented 1900, U.S. Pat. 1,000,000

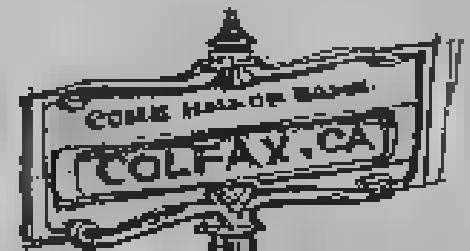


1

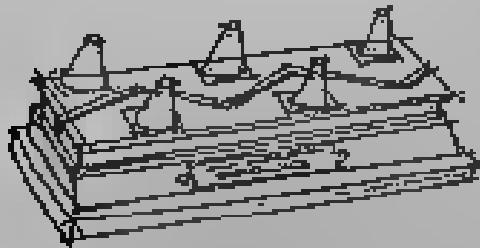
2



Patented 1900, U.S. Pat. 1,000,000



SLALOM TROPHY



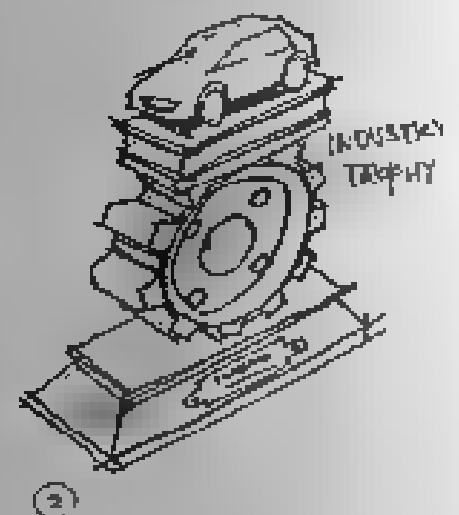
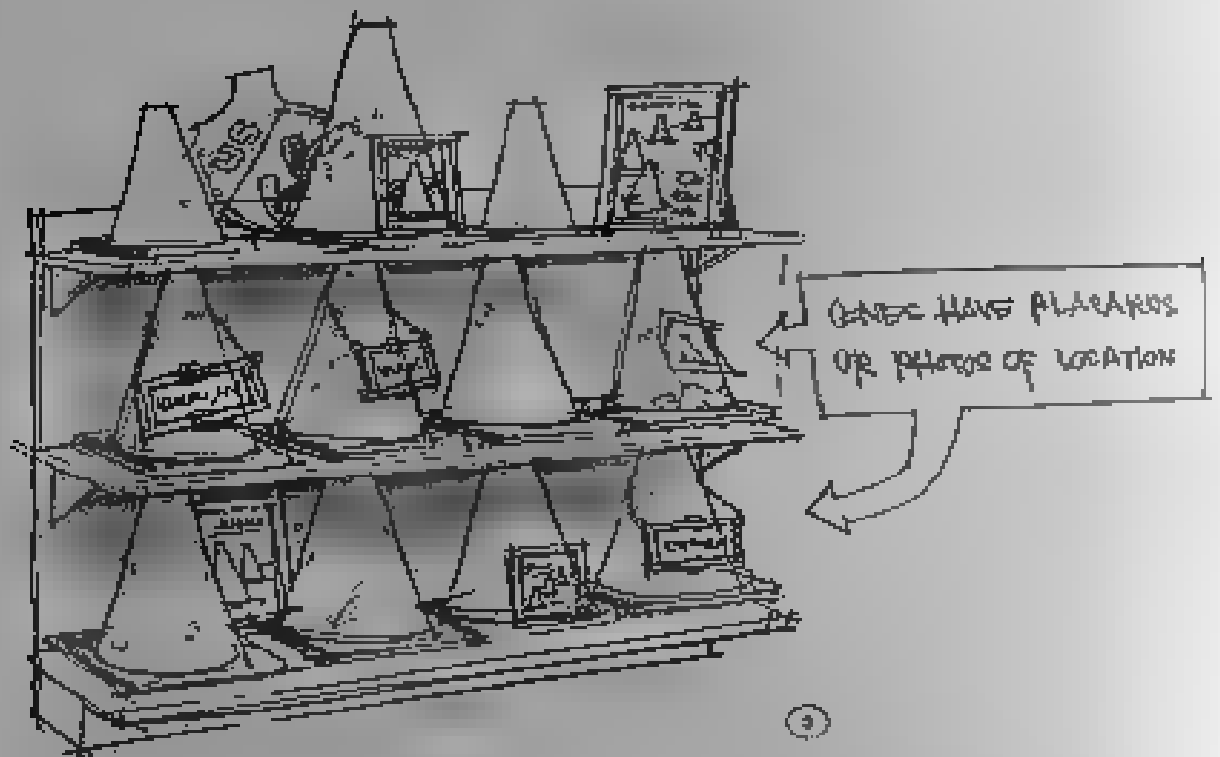
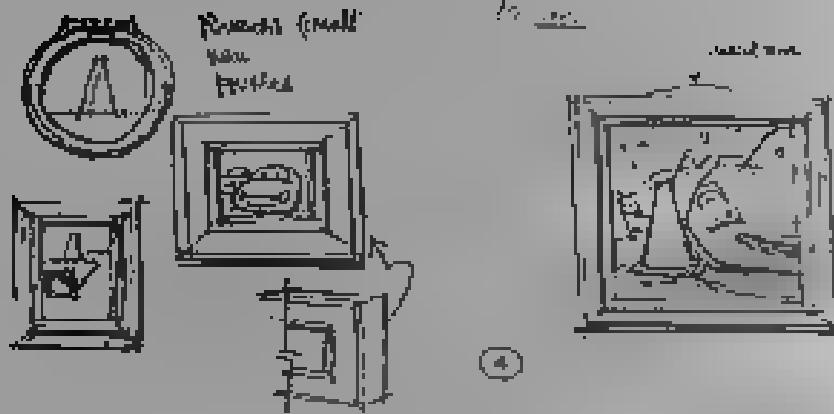
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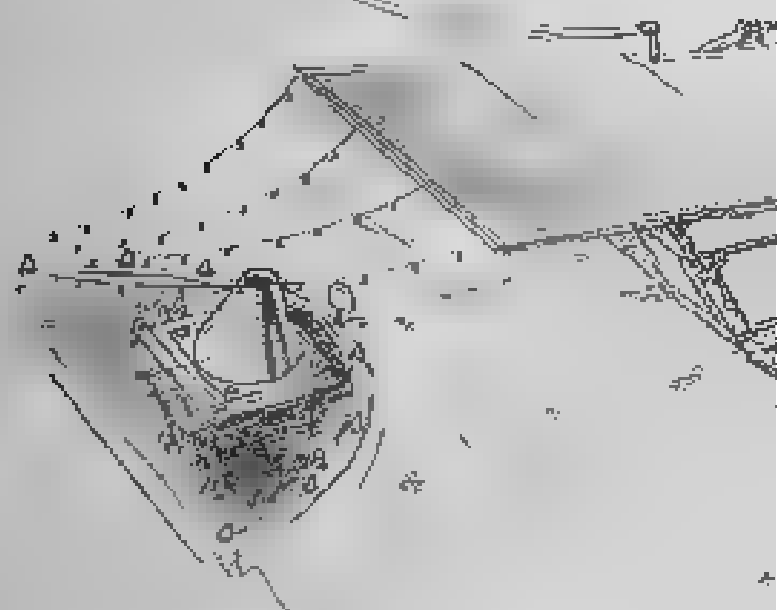
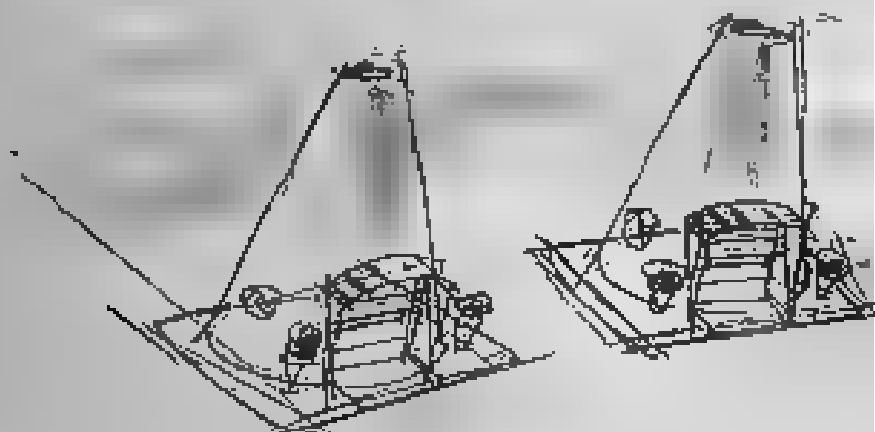
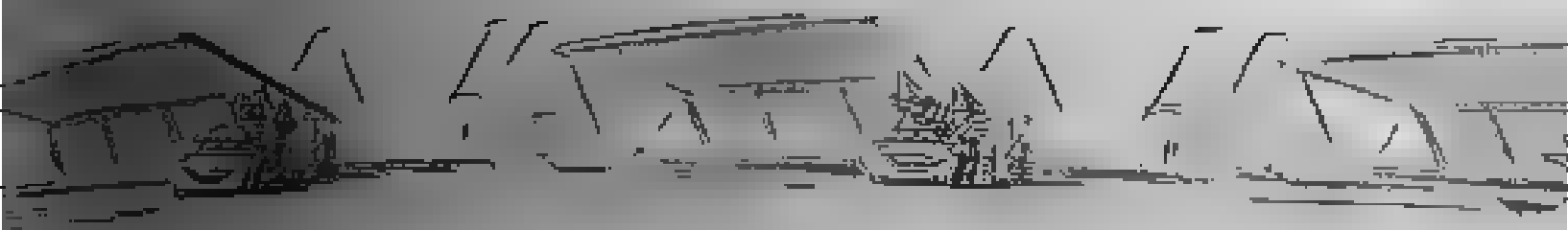


3



3



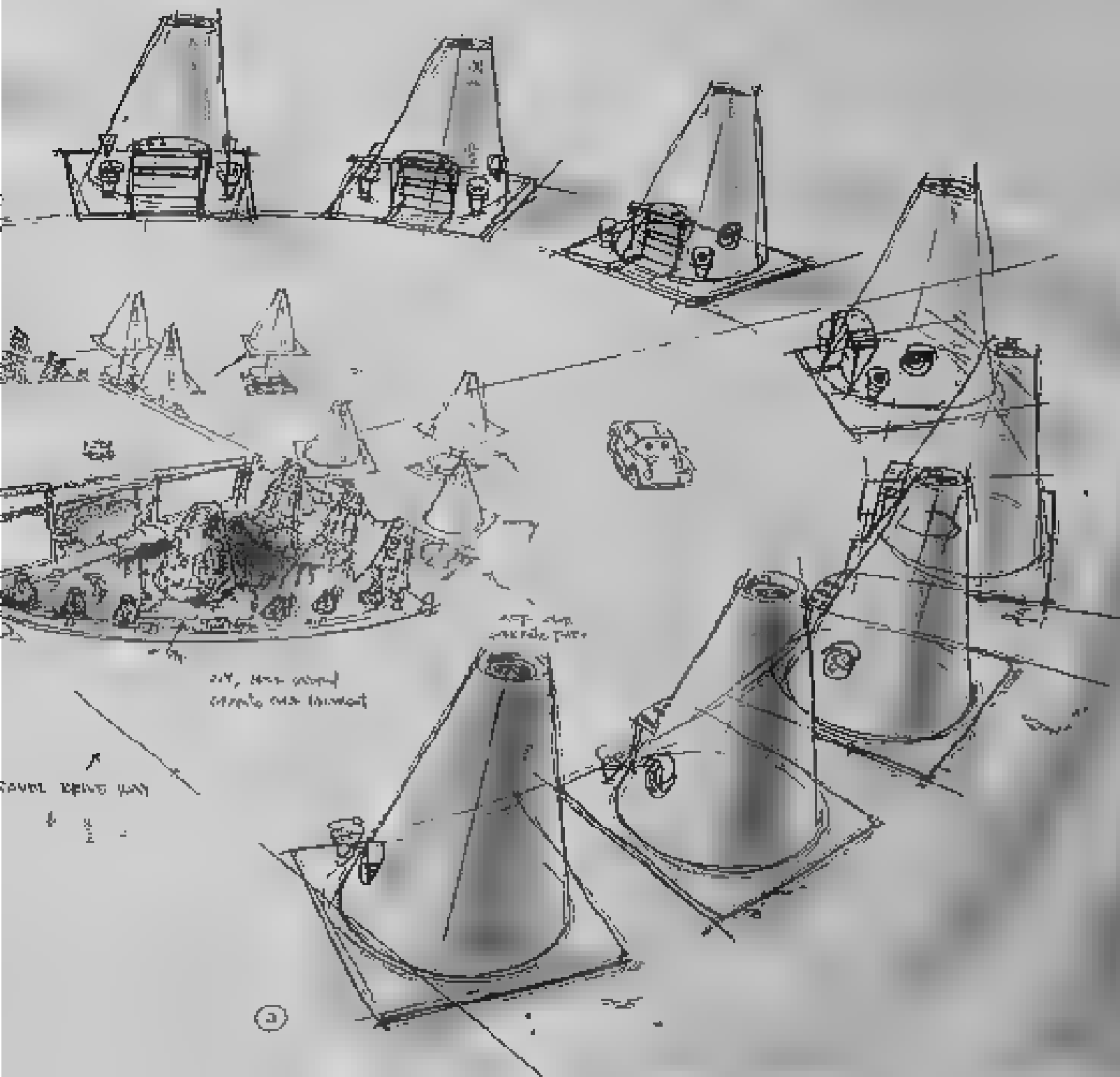


PARKING SPOTS UNDER DECK

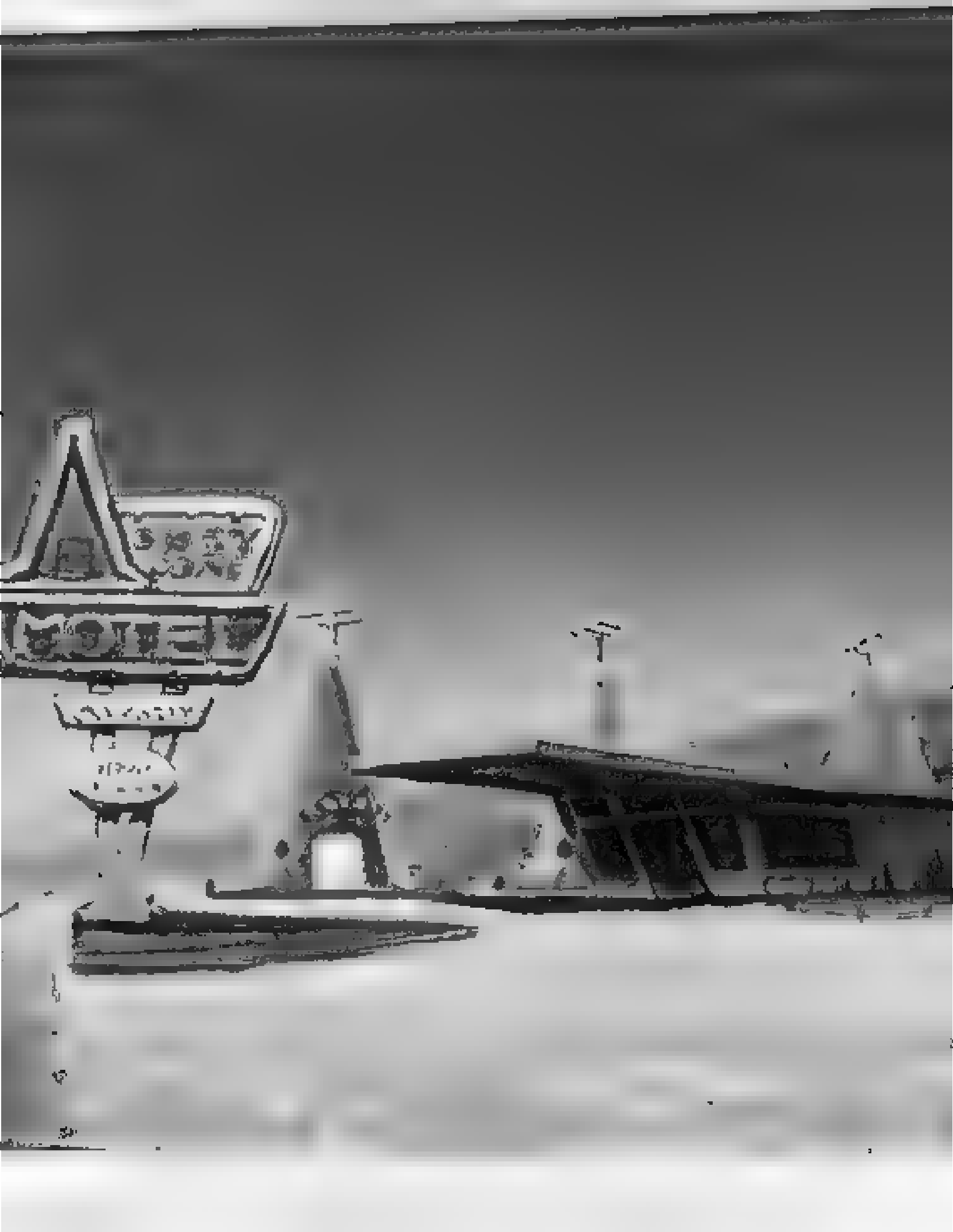


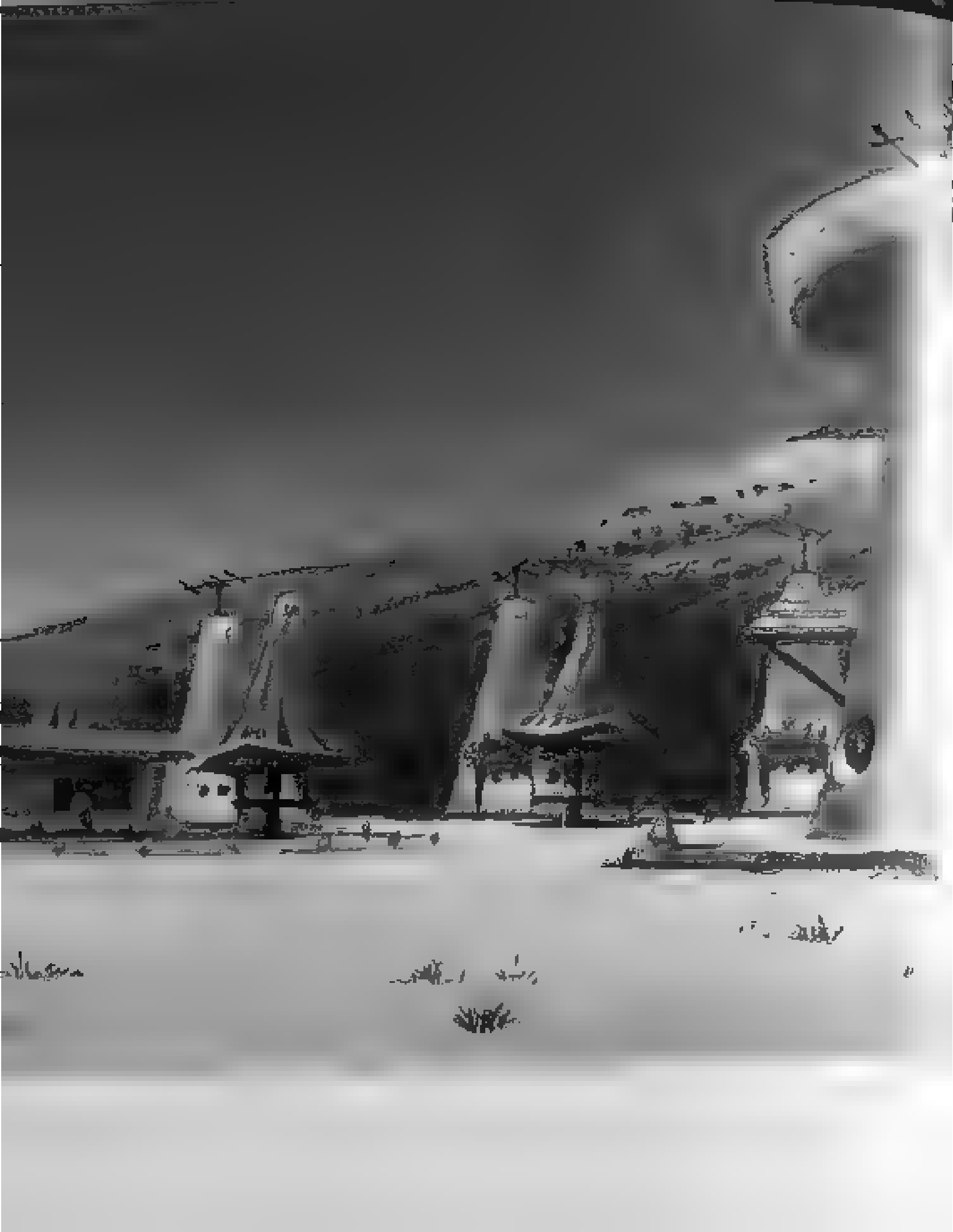


1



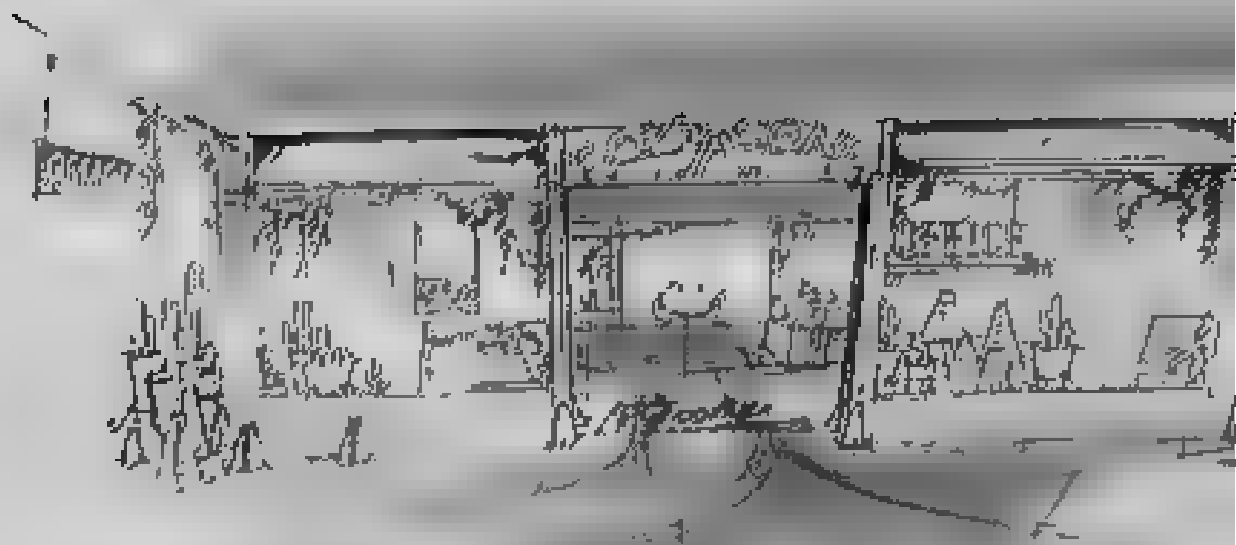
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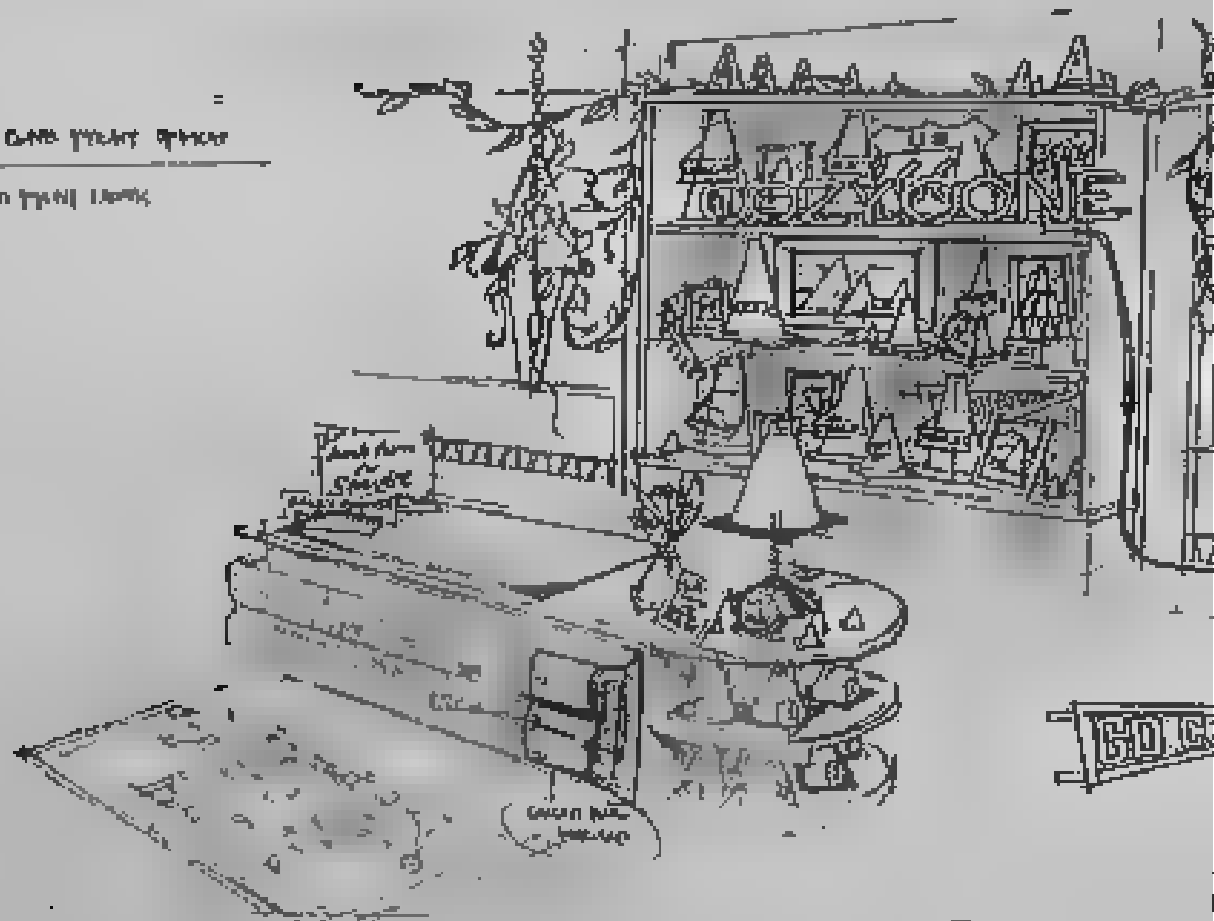




(1)

COZY CONE PRINTER SPACE

Printer Space



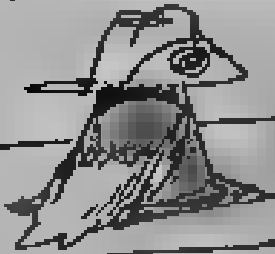
(2)







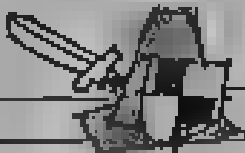
CONE WALL JACKSON



LITTLE BIG CONE

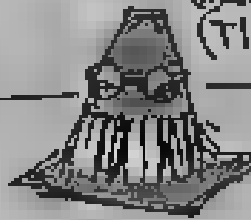


CONE OF ARC

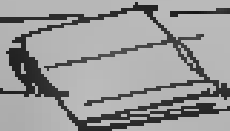


THE BIG
CONE

(BAMBOO)
(TIKI)



INSTEAD OF GIORDANO'S BIBLE
IN MOTAL DRESSER WOULD BE
A SAFETY BROCHURE ETC



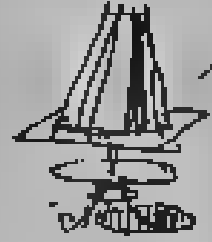
CONKAL

CO-CONE

CONA LATE

CONE ON THE

IFIRSTA CONE
CONE

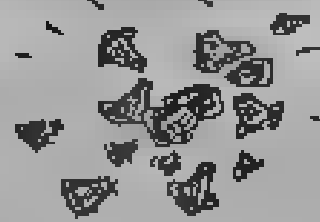


CONE ZONE

MAGIC CONE
SUN CONE
DEUX CONE

CONE DOG

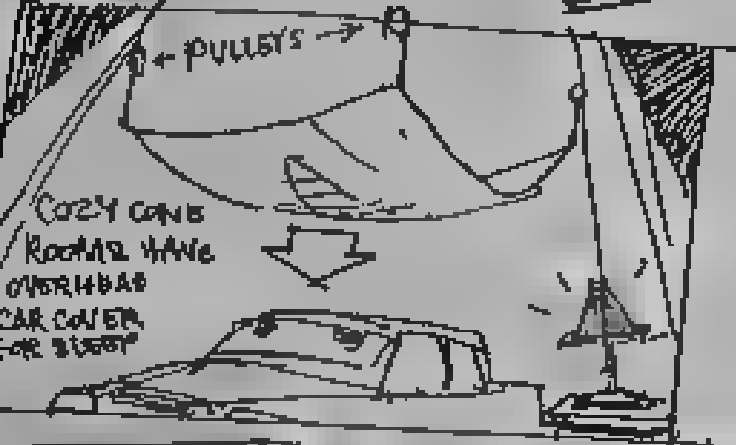
POP CONE



BURKE OF HAZ
KALLET
STARKY and

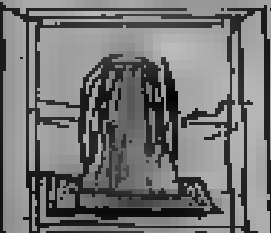
Take a Cone
TOLD
NOTED

BUDE - DO
GO CONA



COREY CONE
ROOMS HAVE
OVERHEAD
CAR COVER
FOR BUST

HOME OF THE
'CONA-LISA'

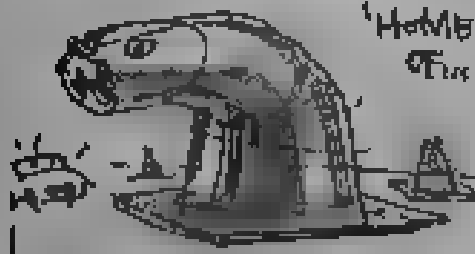


'CONE RUSH 1952'
(CONE)



CONE-A-SAURUS WRECKS

'HOME
OF'



IF YOU SIGHT US 1952 THEY
MAY NO HOLD!
V-F-CONE

CONE
SWEET
CONE
A A A A

ONLY ISLAND

THE ONE AND ONLY

CAKE TONE
CONE PHONE

SHO GNE
CONE PHONE
CONE PHONE
WATER GNE
KONE

ONE

CARNE
QUESO

ONE

ONE

MEGAPHONE

CONE-CONE

WATER GNE

ART GNE

WATER GNE

WATER GNE

WATER GNE

WATER GNE

WATER GNE

WATER GNE

WATER GNE

WATER GNE

WATER GNE

WATER GNE

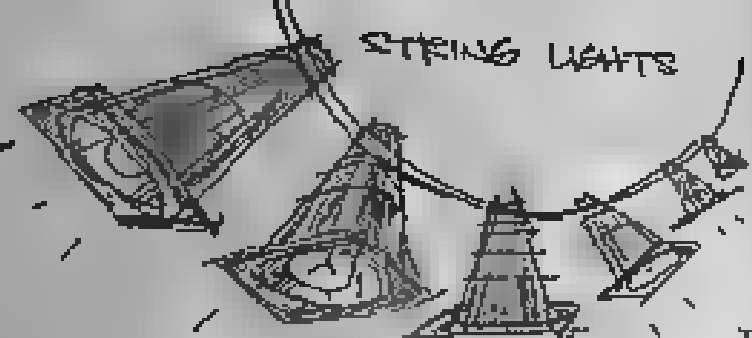
WATER GNE

WATER GNE

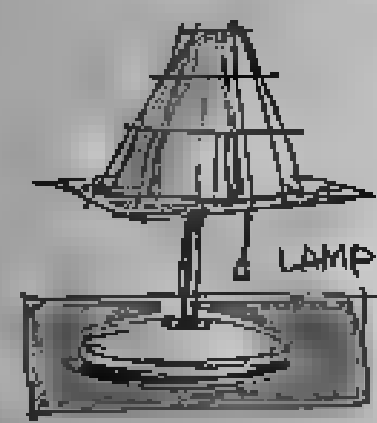
WATER GNE

WATER GNE

WATER GNE



STRING LIGHTS



LAMP

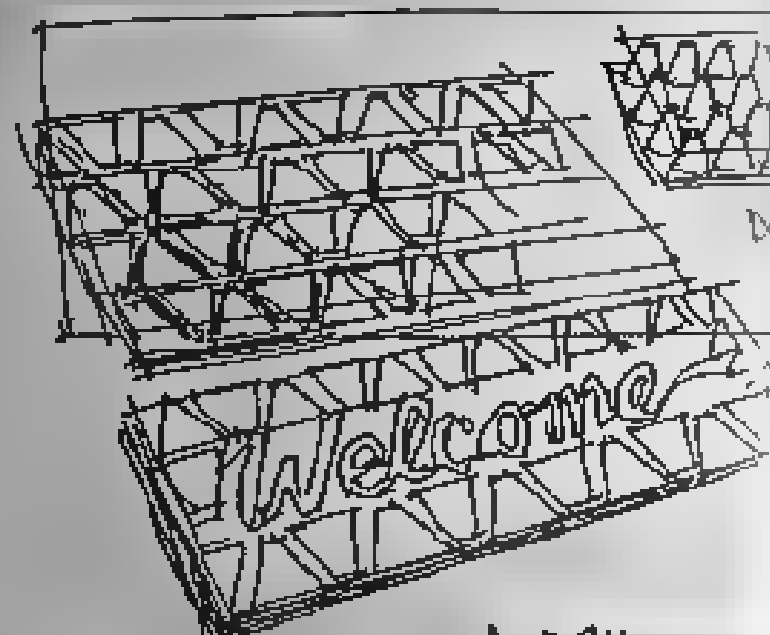


FUNNEL

HAT



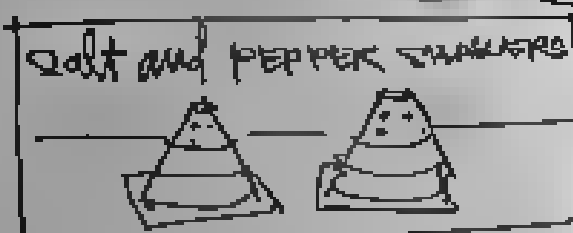
VASE



Welcome



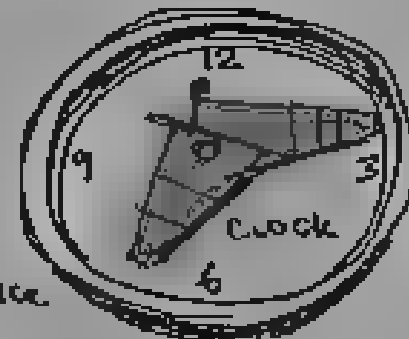
CONAN THE BARBARIAN



SALT AND PEPPER SHAKERS



AIR FRESHENER



CONE KING
AND QUEEN

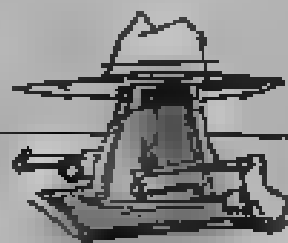
CONIPTION FIT

1

SLABBY CONE (RINGS OF PUT-IT-GOE) ²⁰⁰⁰



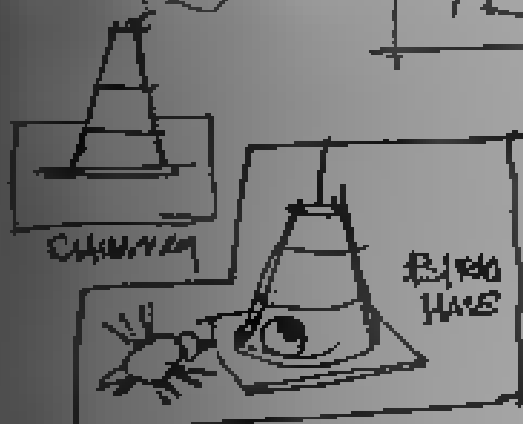
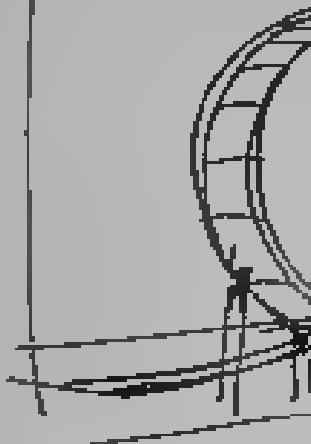
Build the cone



BE LIKE MARY!
TEST YOUR SKILL
ON THE PASCAR
CONTEST CONE
CONTEST.



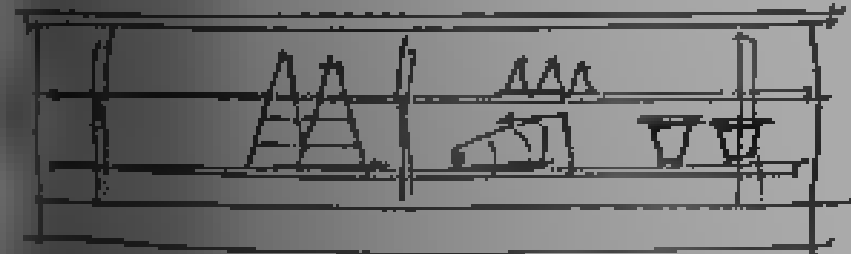
OUT BACK @ CON



VICON 'THE CONE' RADIO STATION

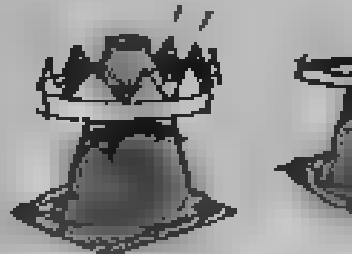
MONSTER TRUCK SHOW Performance

SHIT 240 @ CAT CONE (UNDER CONSTRUCTION)



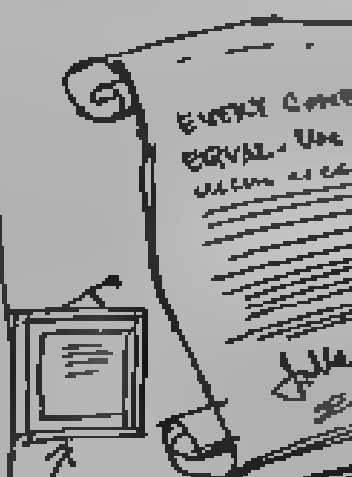
SHIT GLASSES
CAR COVERS
POST CARDS

ASK FOR A MOTAL

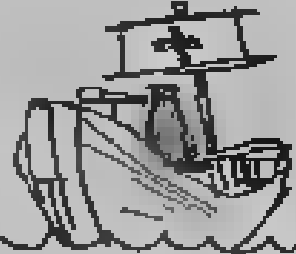


CONE KING OR CA

THE CONE-STI



MARCO CONO

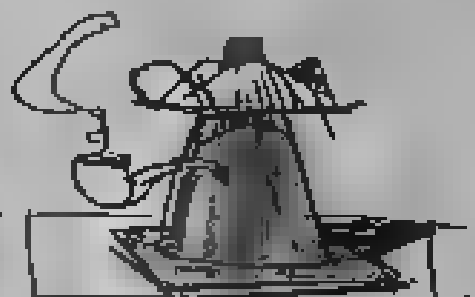


CONE-FU

HAYYY-YA!



SHERLOCK CONES



Y CONE, SMALL GRAVITY COASTER
THE SWEERVE!



CONE NUNDRUM
CONE STALK (CORN)
CO-CONE-NUT



- CONE-NUBA WAX
- CONE-HULIO II

Room!!



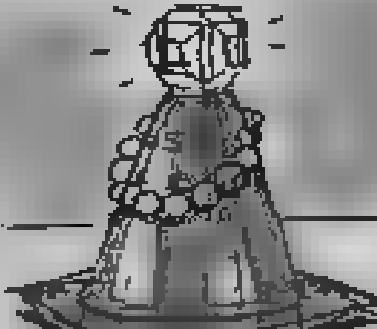
NE QUAM?

MOUNT CONEMORE



POSTCARD

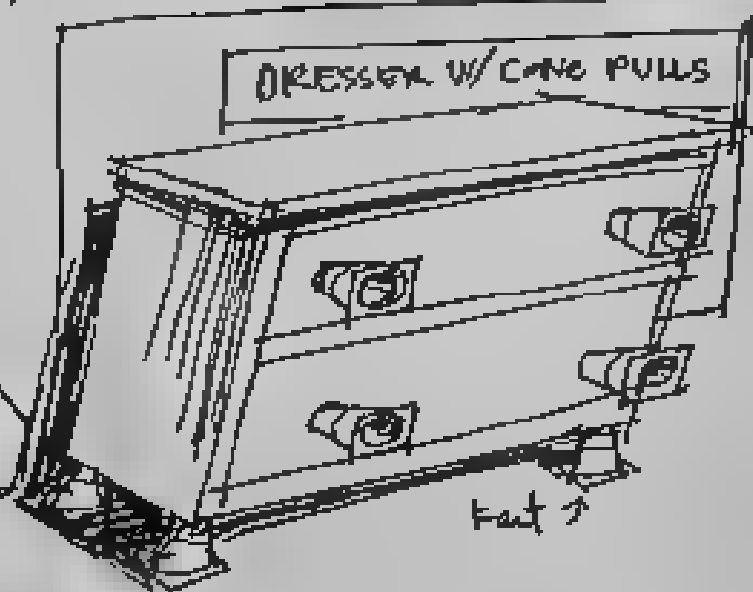
CONE CONE CHANEL



TUTION

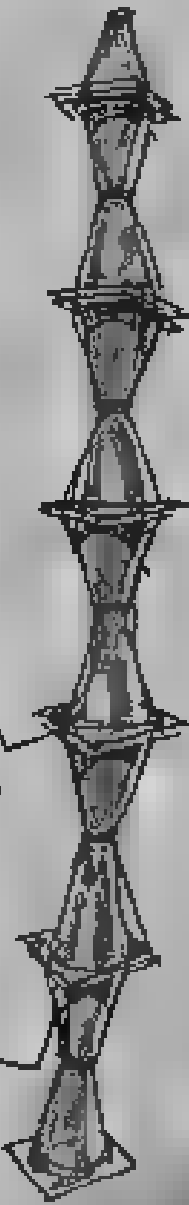


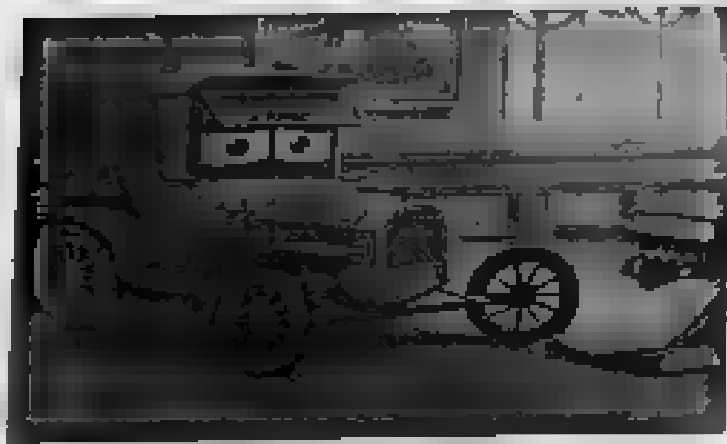
DRESSER W/ CONE PULLS



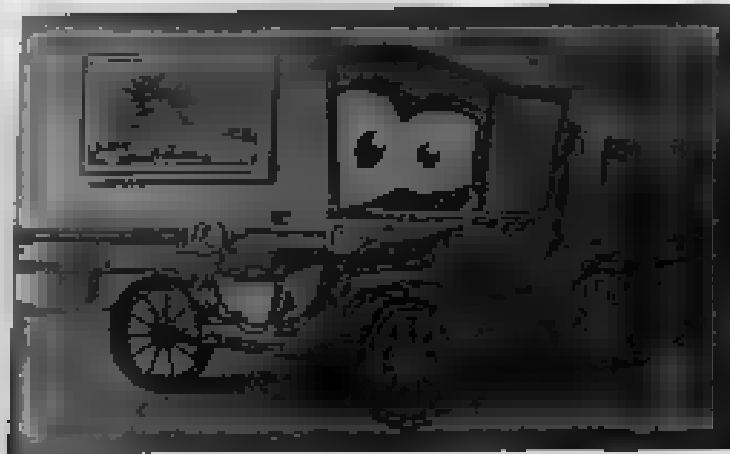
Fast!

AMAZING
TOWER
OF
CONES!

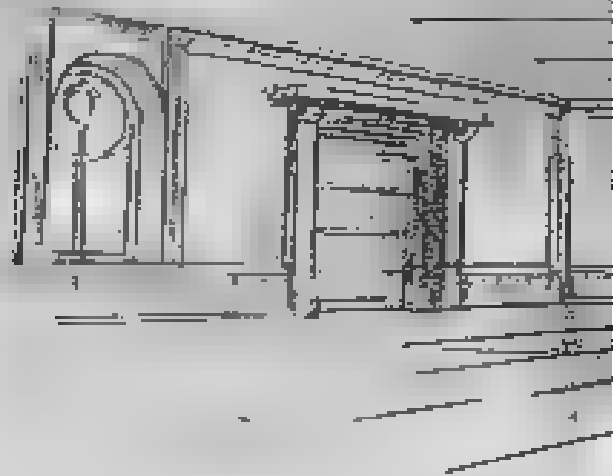




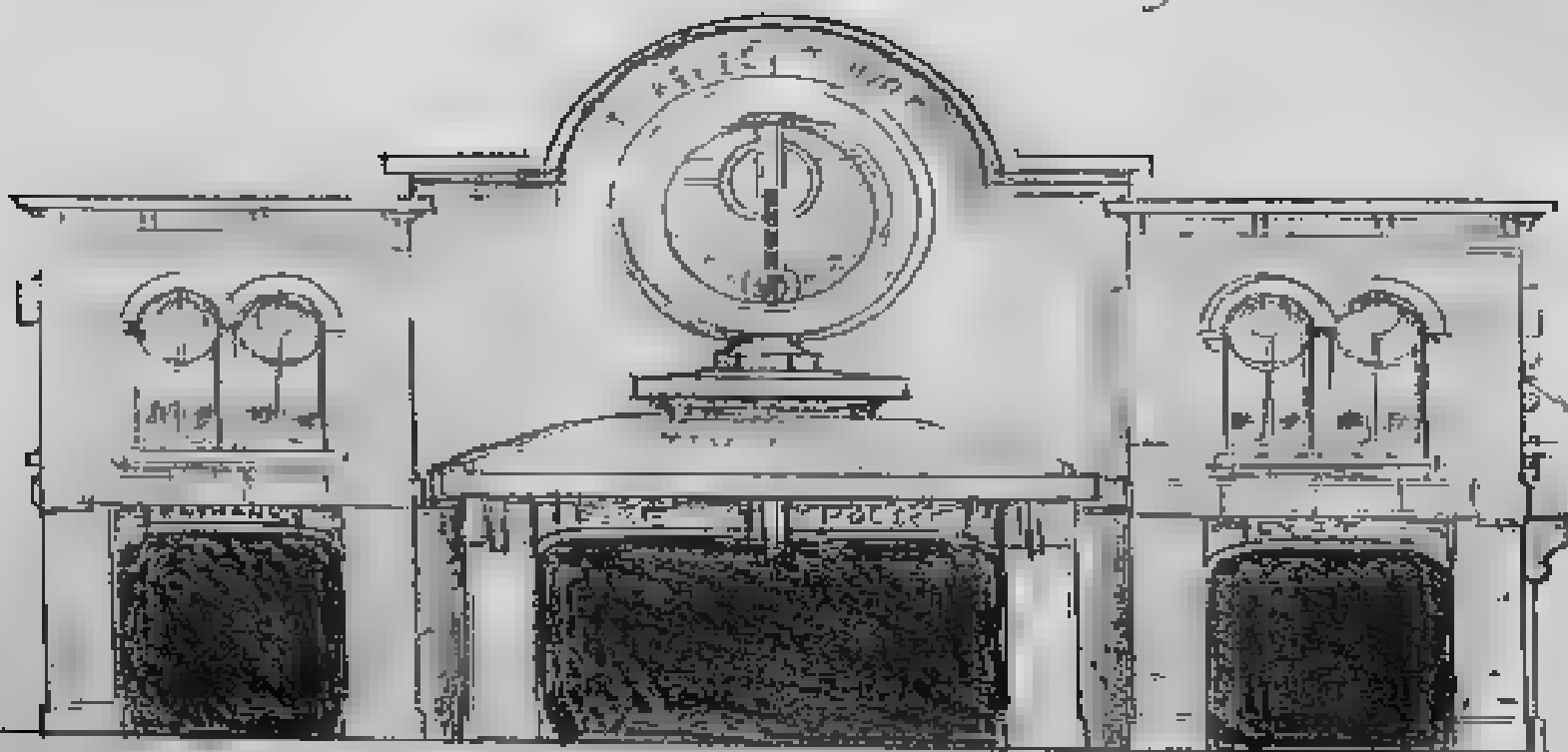
①



②



③



④

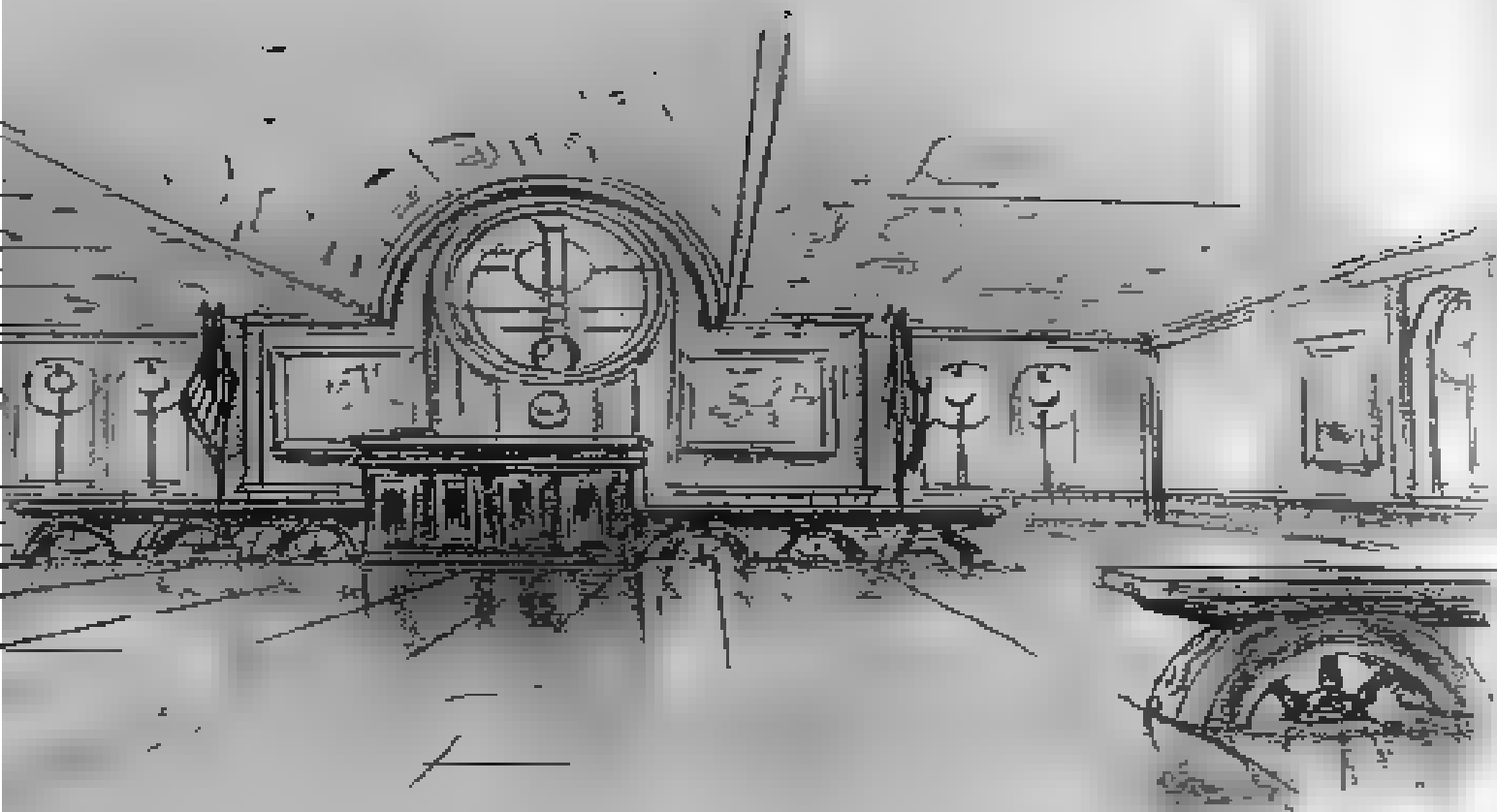
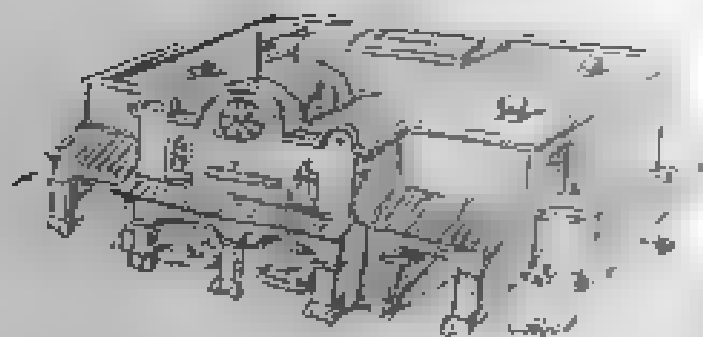
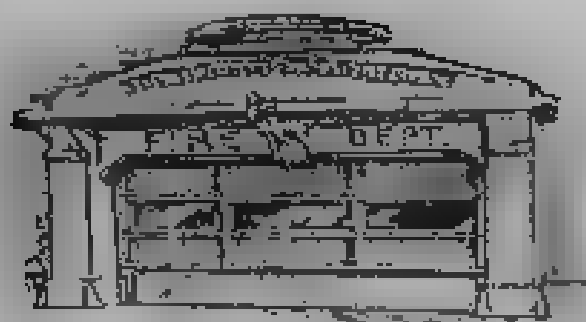


Fig. 17

C. H. W. B.





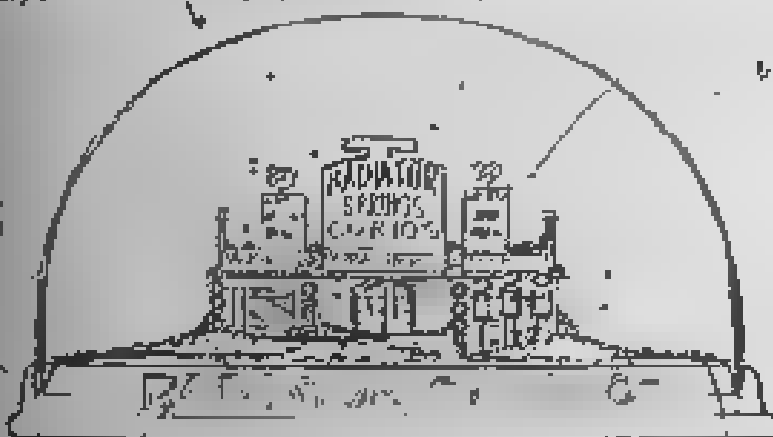
SHOPS - RADIATOR

small price
on the sign

small shop - 1/2 mile south
of the main road



Plastic
door



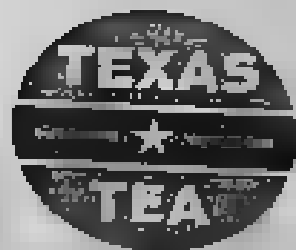
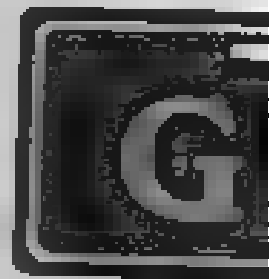
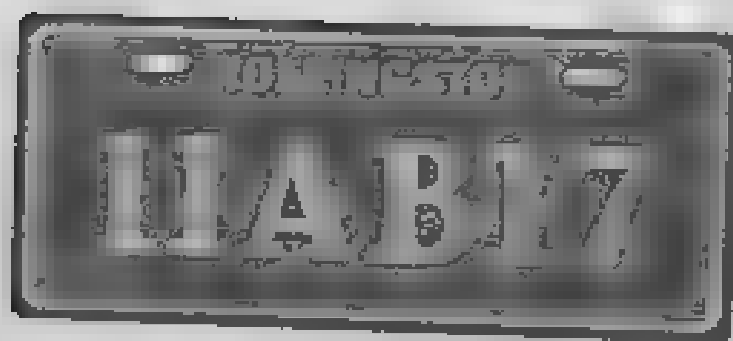
the food
counter

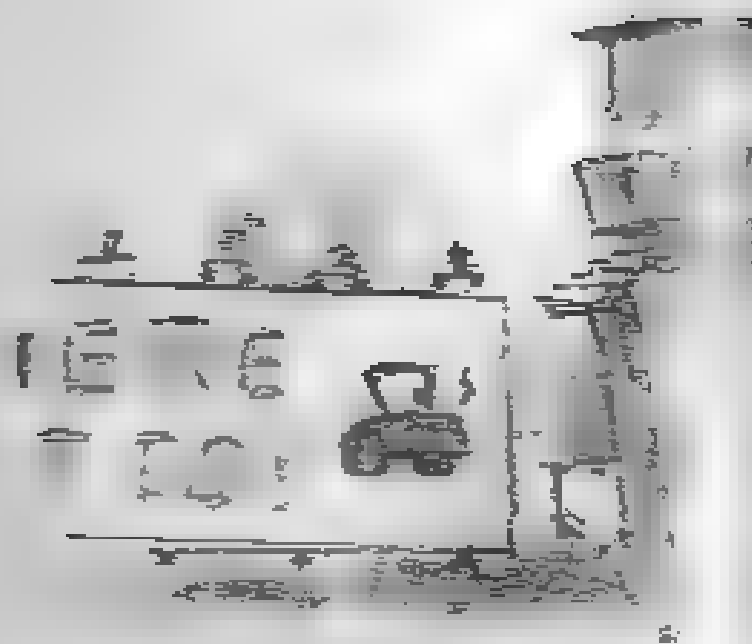
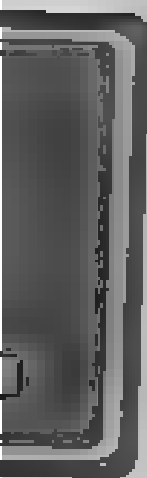
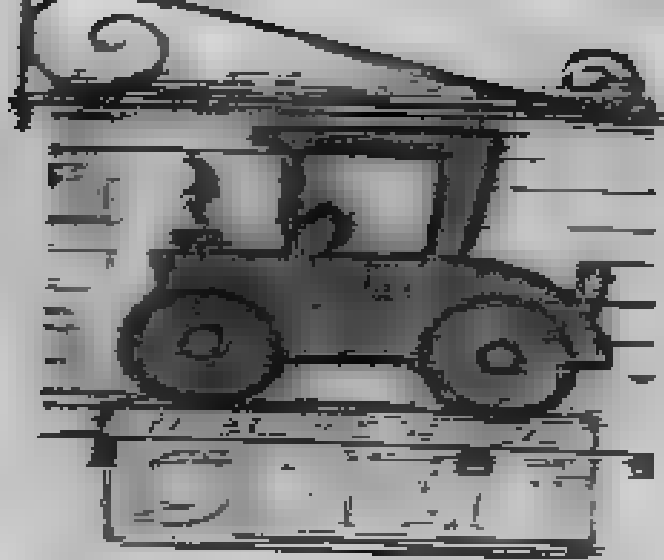
use heavy
push to
open the
door

use 1/2
ground floor
into back like
model for 10 ft. 10



1000 (5)







RADIATOR
SPRINGS
CURIOS

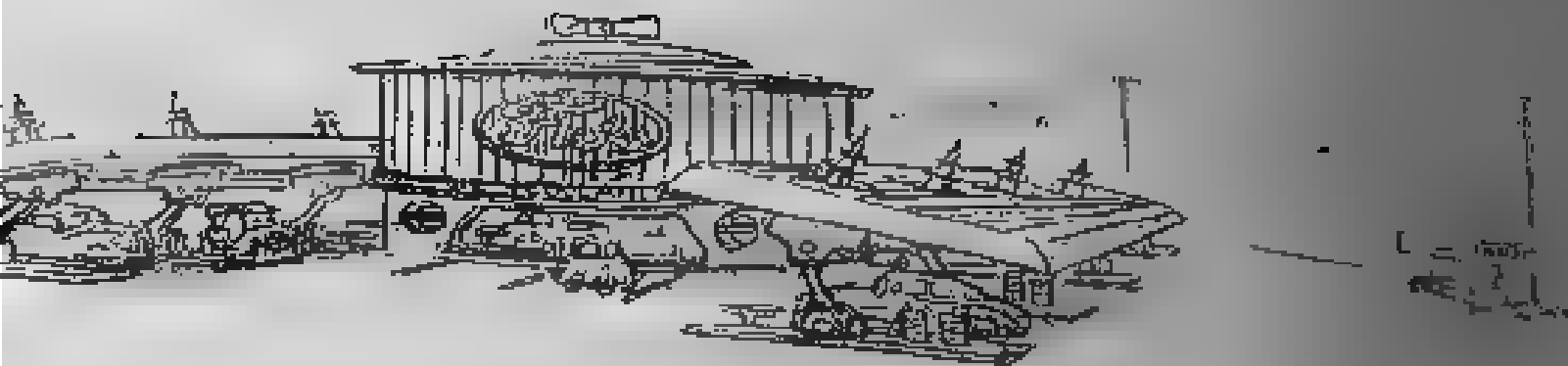






FROM
FR



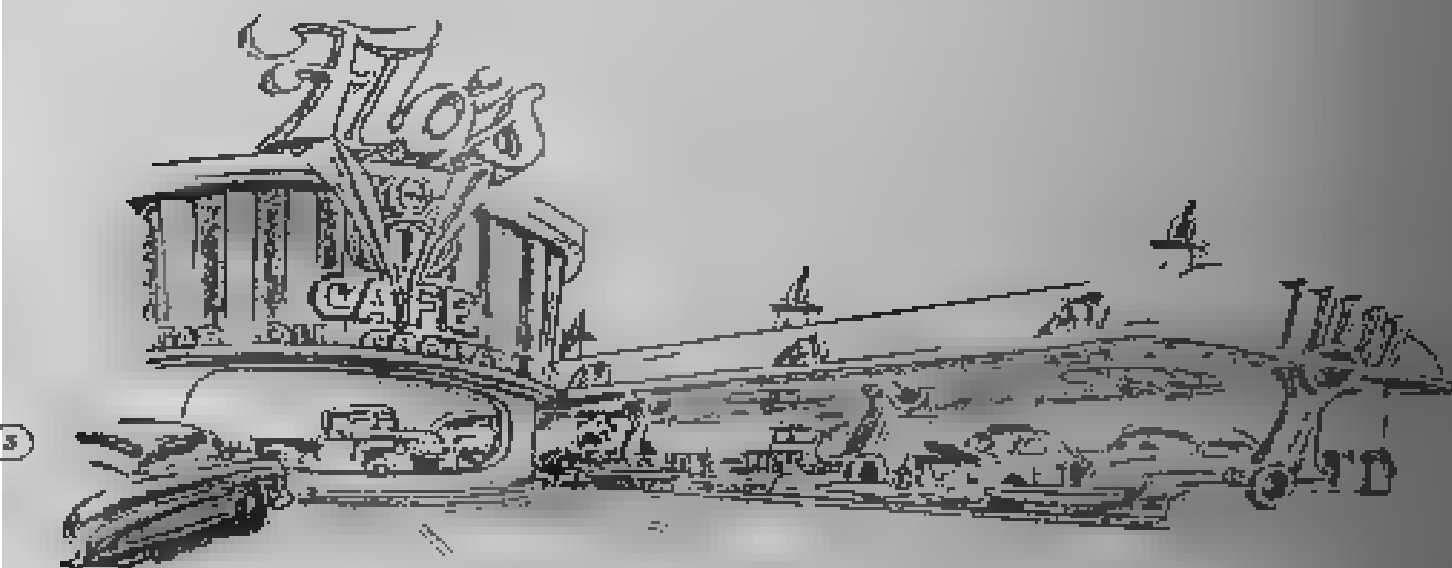


RTV-ANTI
FREEZE

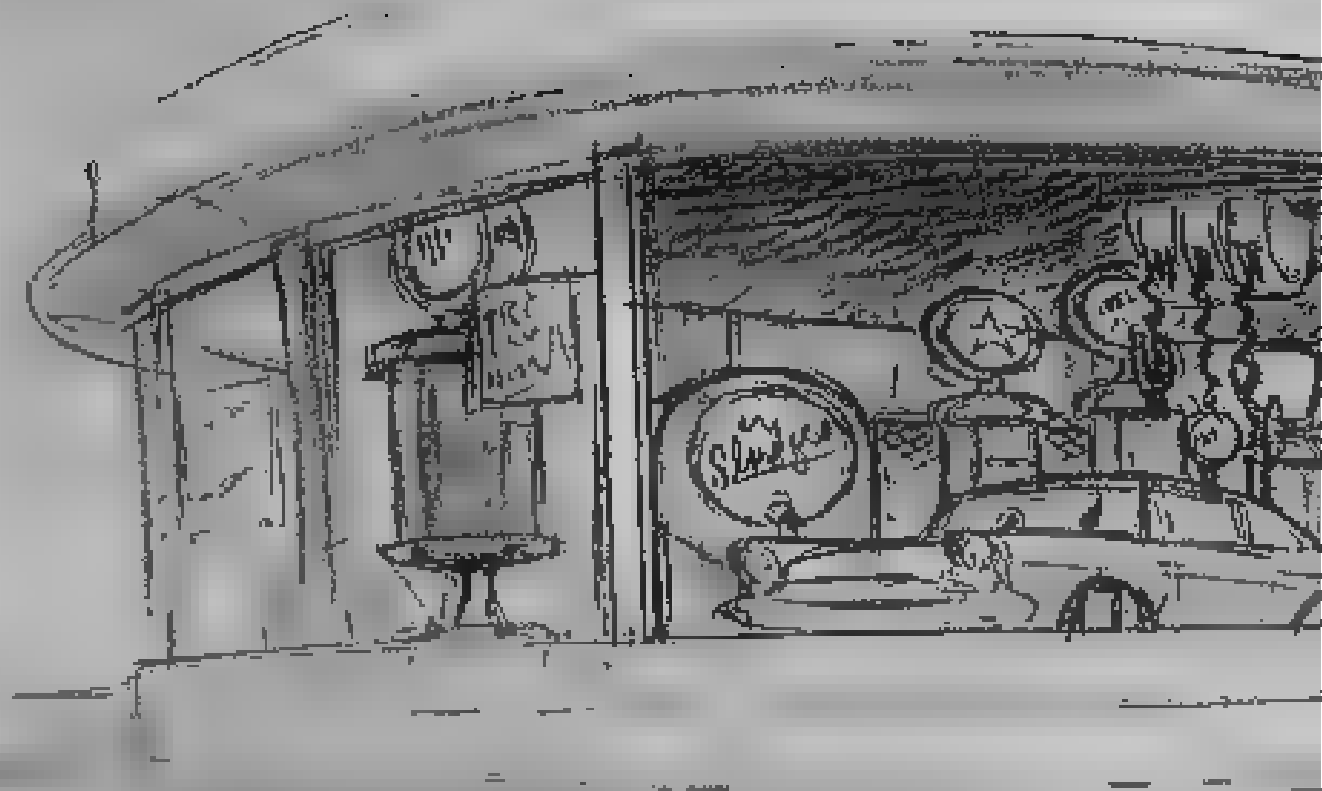
GREASY GREASE
HOT BRAKE PADS
LUBE-O-LICIOUS

DIP
STICKS

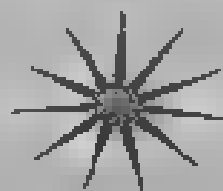
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5



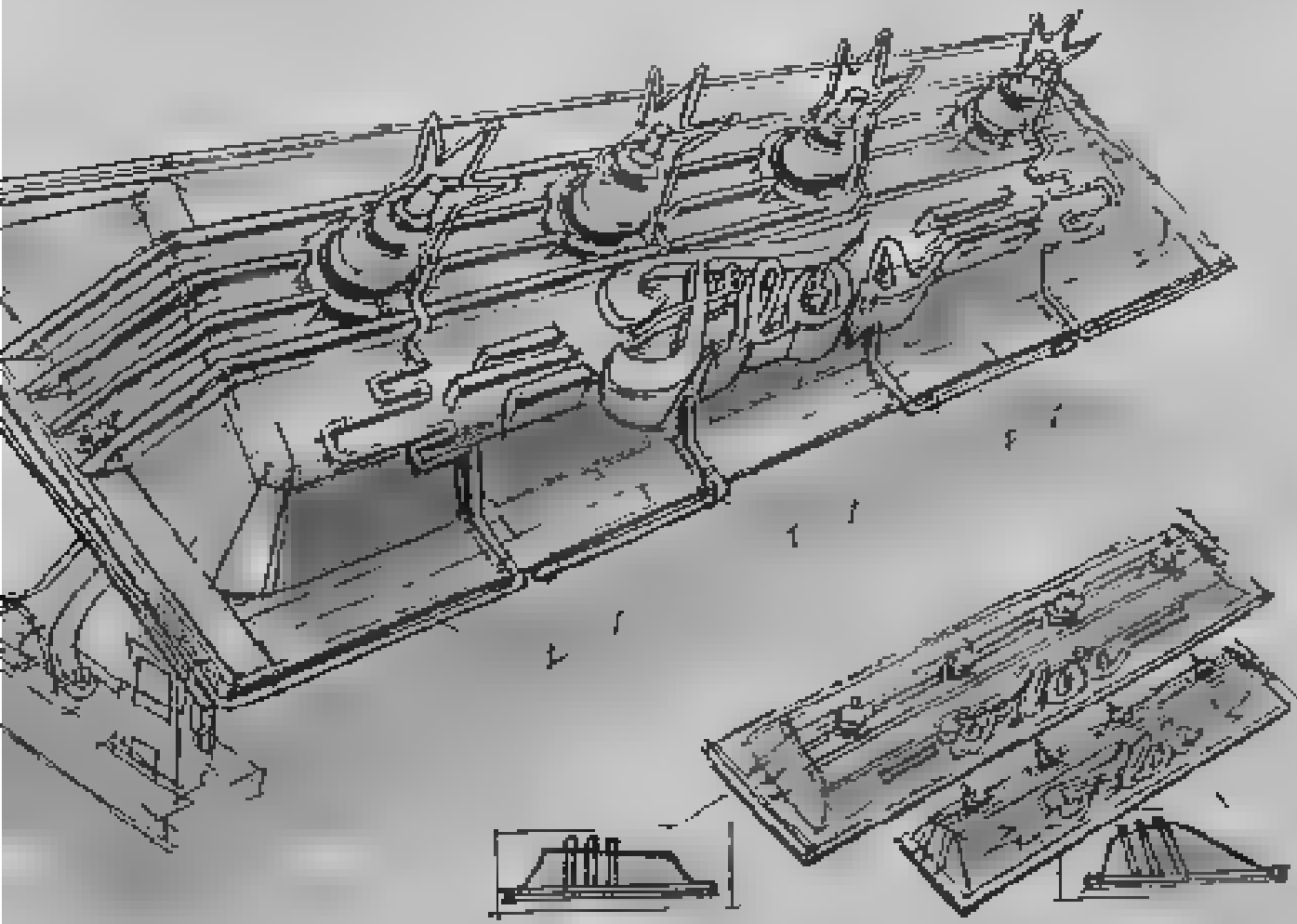
**ICE COLD
COOLANT!**

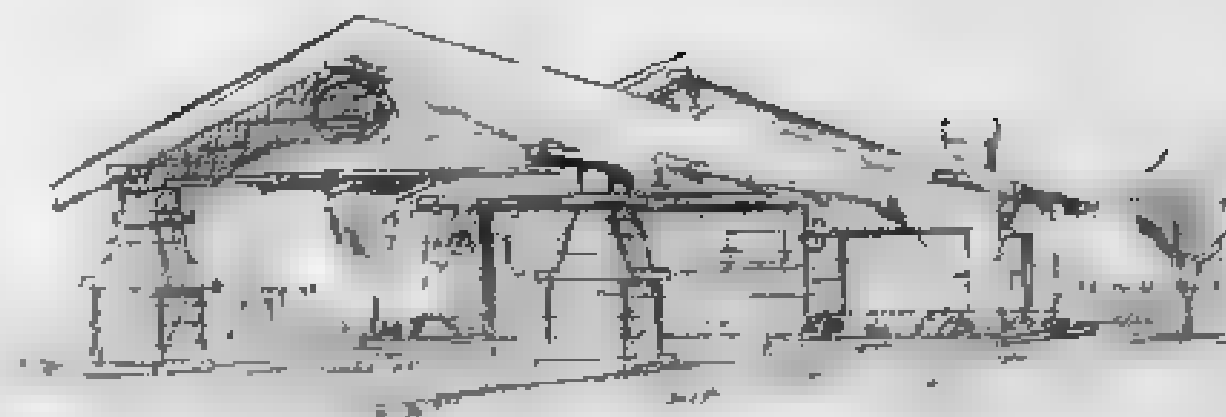




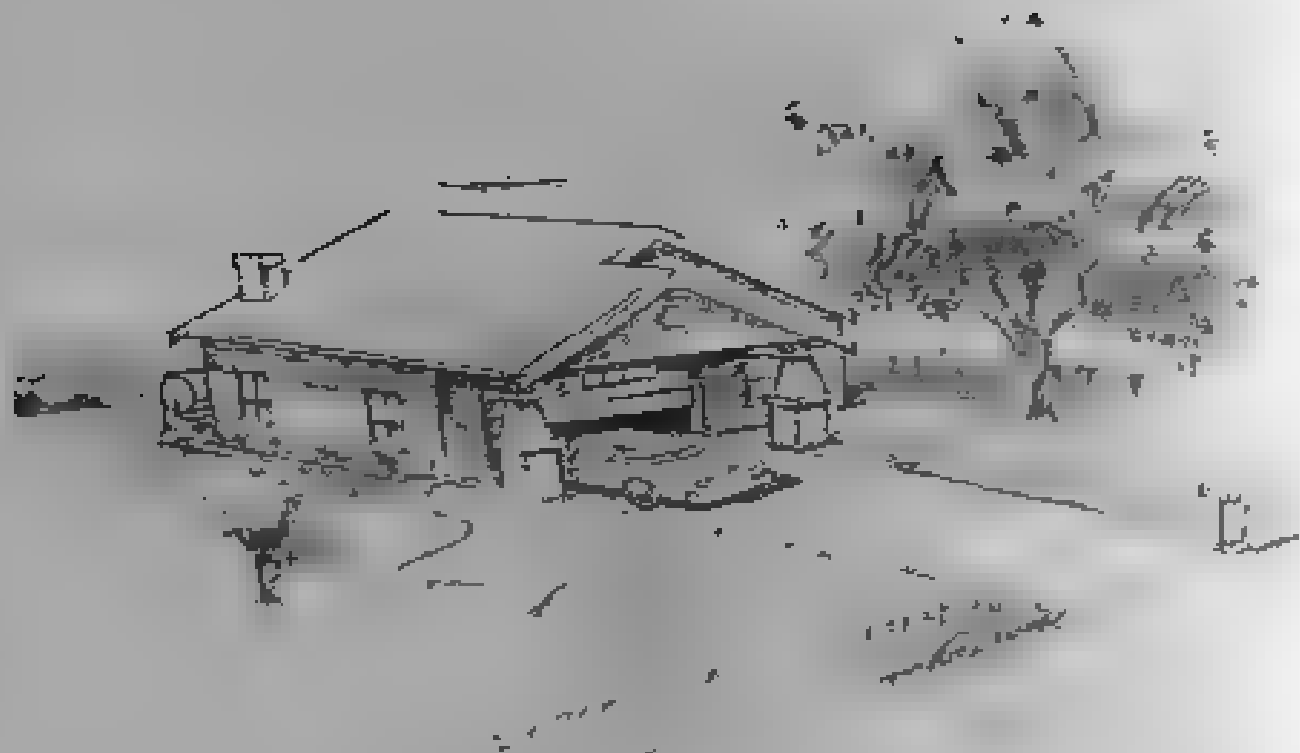
CAR-HOP SERVICE

2



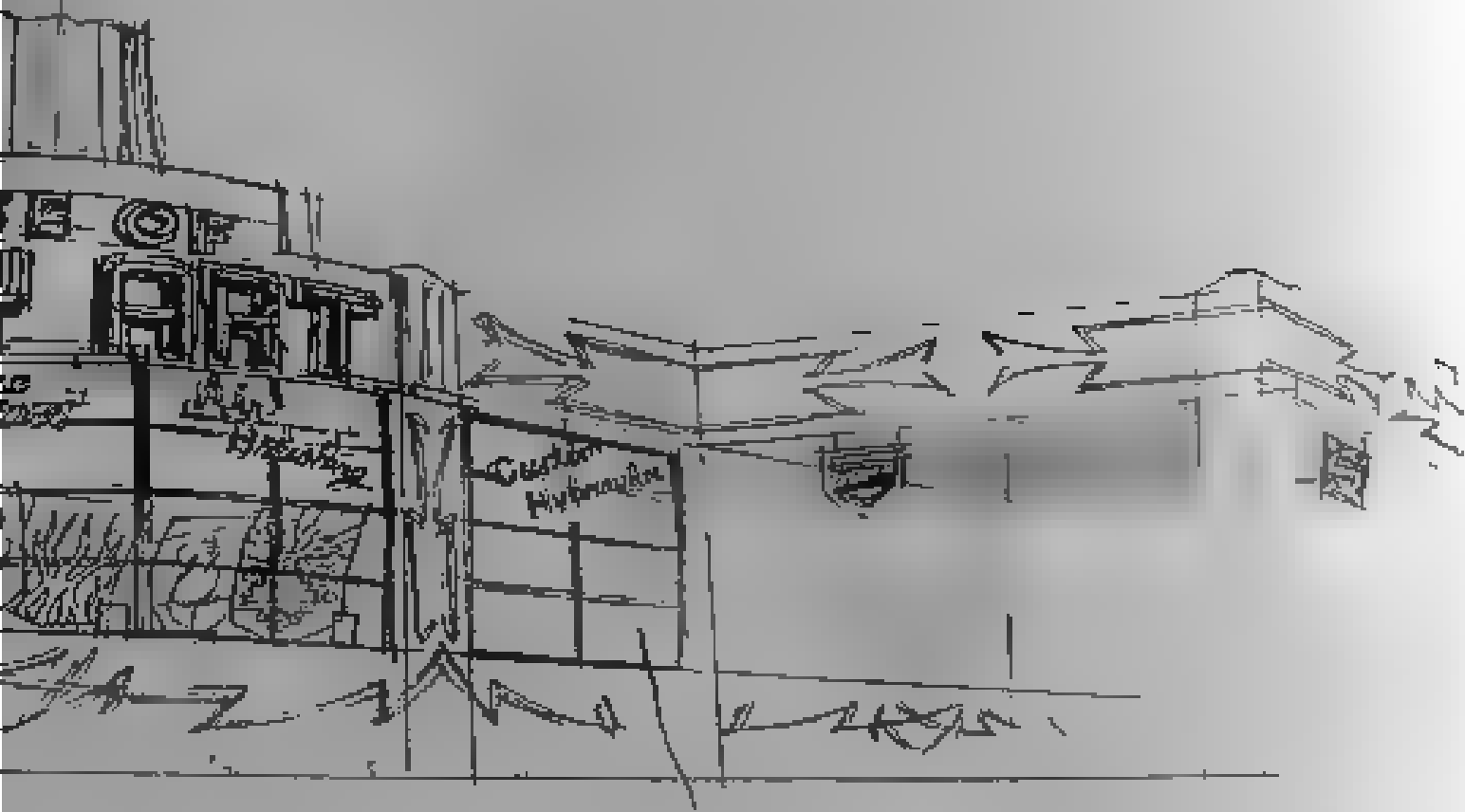


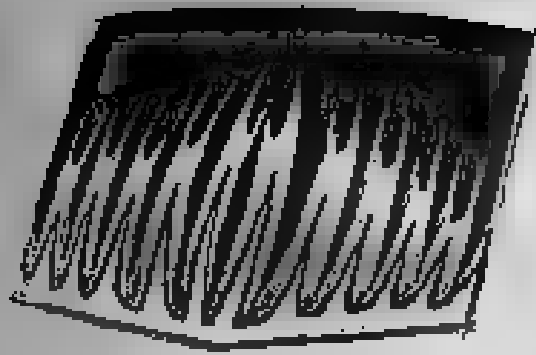
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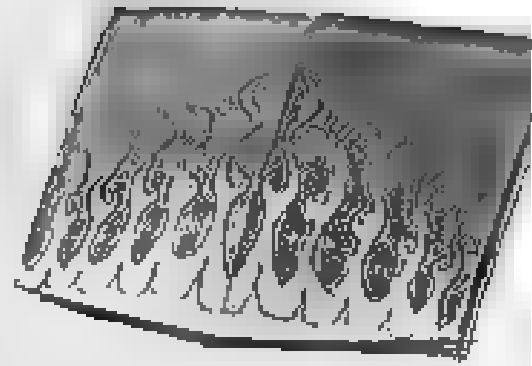
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STORY

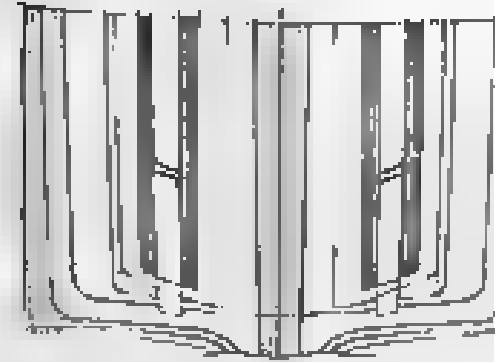




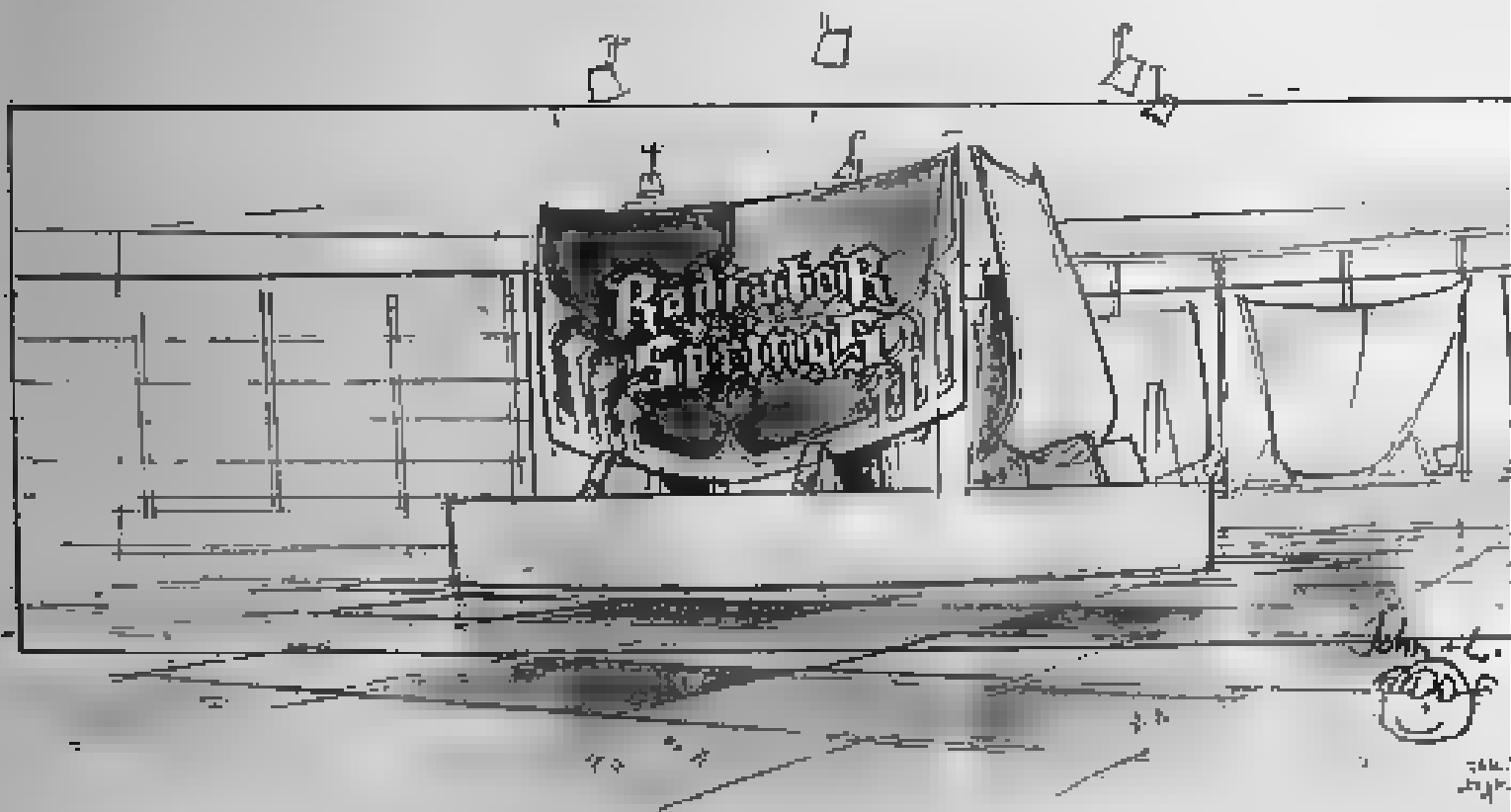
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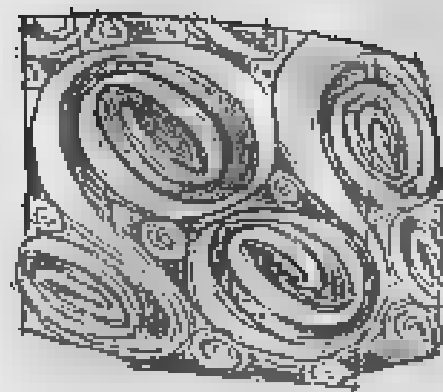
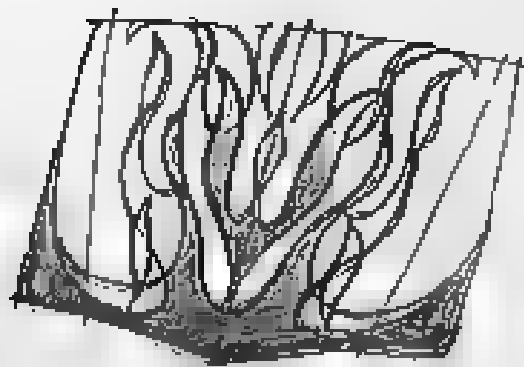


②

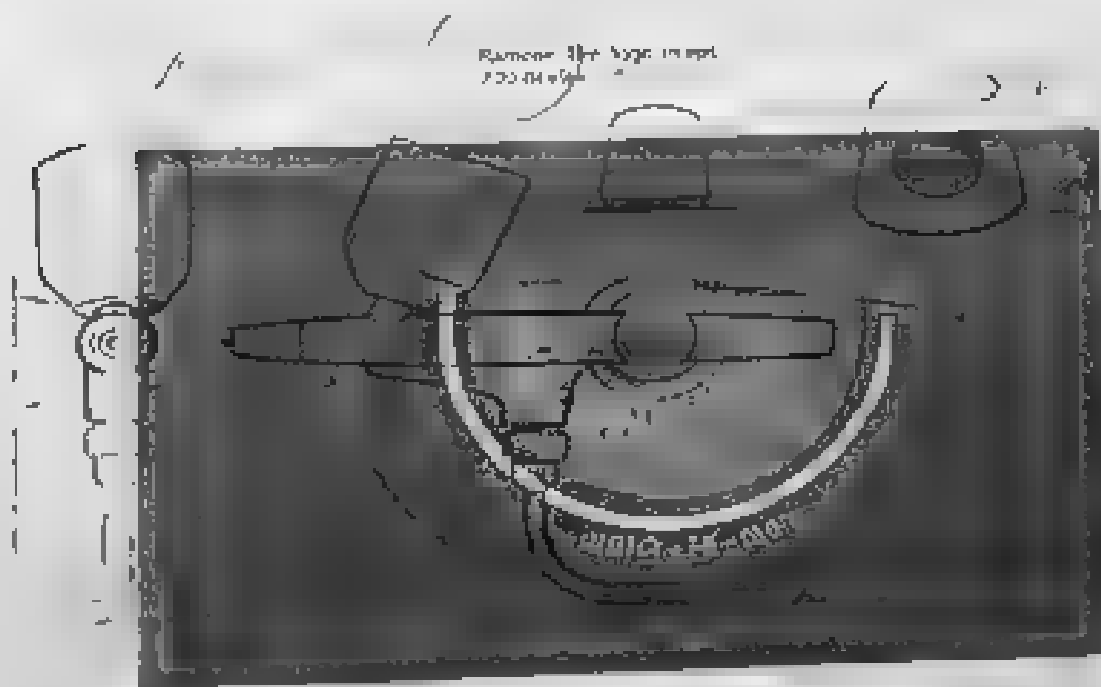
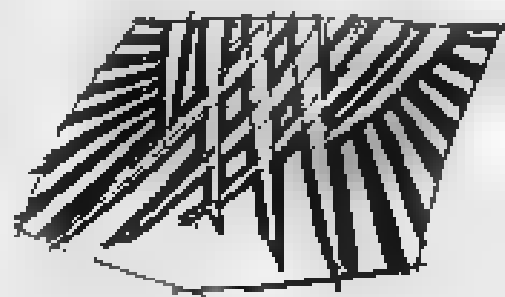
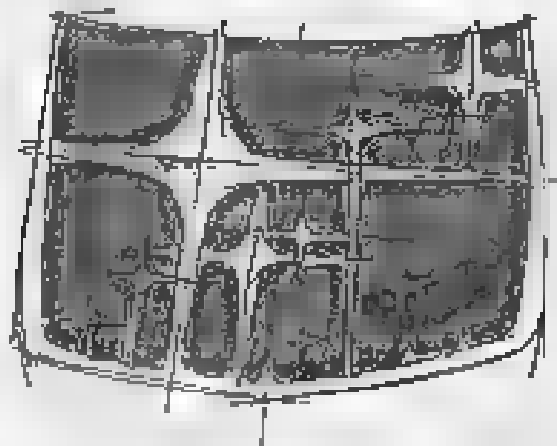


③





(2)



(5)

(A)



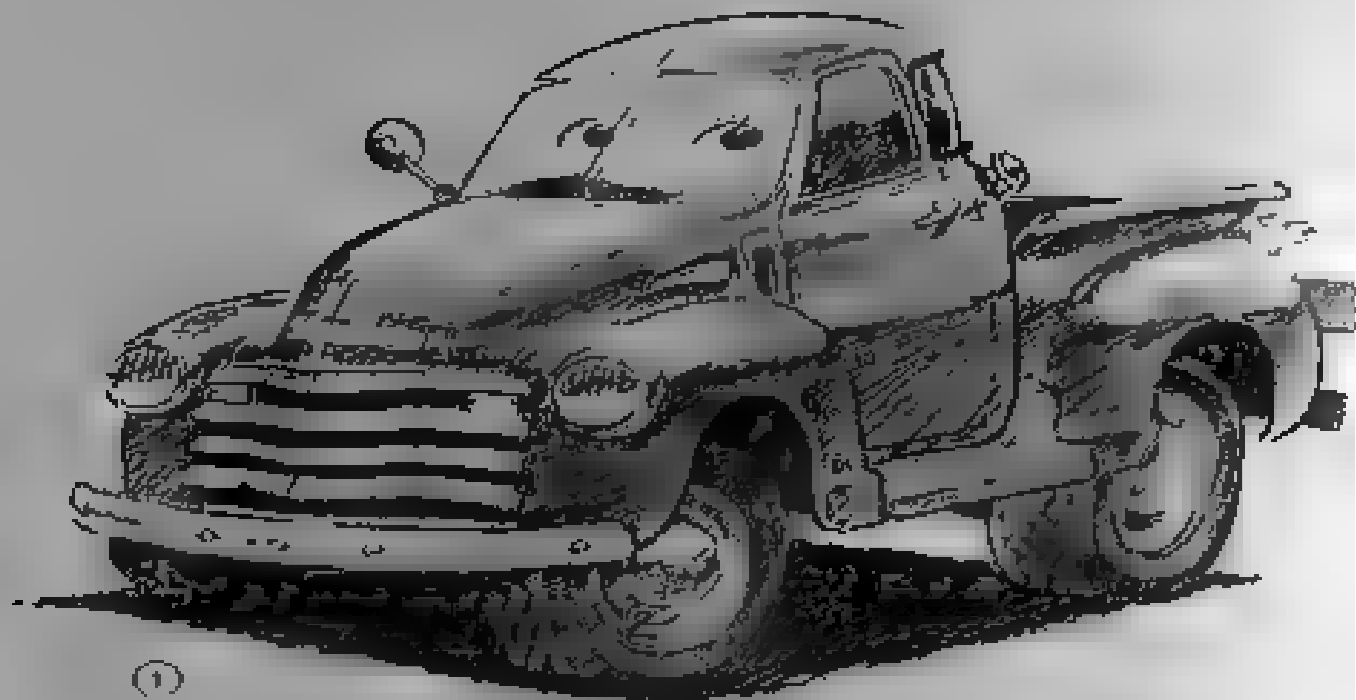
Dave Deal

In 2000, Pixar reached out to the foremost car artists who led a generation of fellow automotive illustrators. "Big Deal," a nice guy in the Marine Corps, was drafted to visit the studio.

"I heard all about their plans and a bunch of others and their portfolio," recalls Big Deal. "When we finished I realized it was the best meetings I'd ever had in my life. I think we all clicked because we all drew believable cars. Since I'm basically a 'wrenchhead,' when I draw a car it's a little cartoony, but it looks like a car."

Big Deal not only contributed conceptual artwork to the film but also came to the studio to teach the story artists how to draw an automobile.





al

to Dave Deal, one of
se work has spawned
otive cartoonists and
ickname Dave picked up
elighted when he was

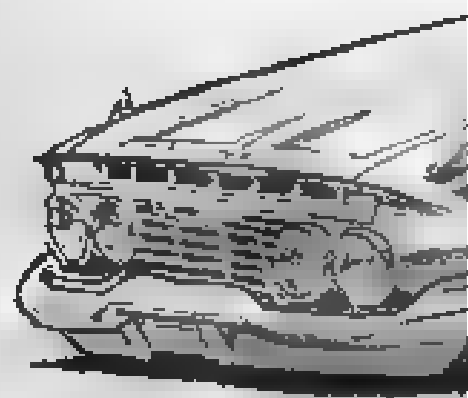
s from John Lasseter
hen I showed them my
They devoured it, and
it was one of the best
life. I was honored and
John really wanted
an artist and a pas-
draw a car. It may be
or."

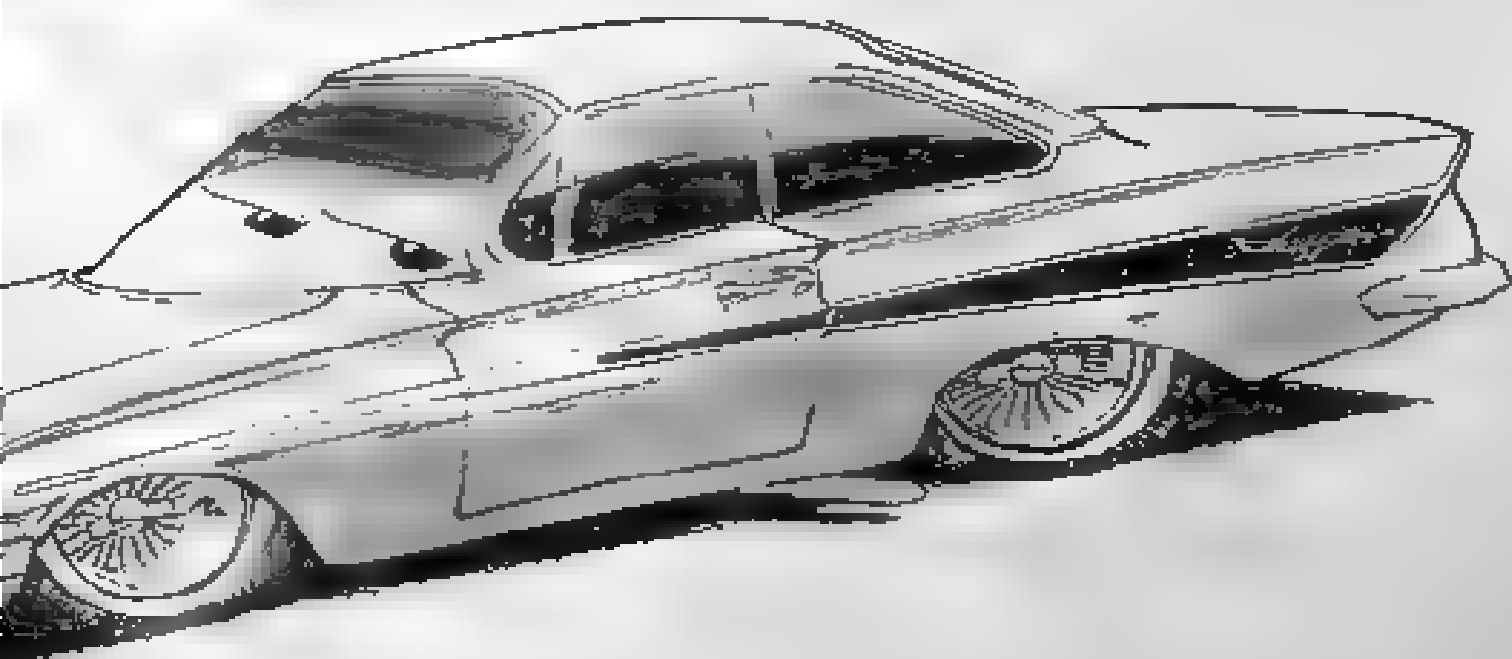
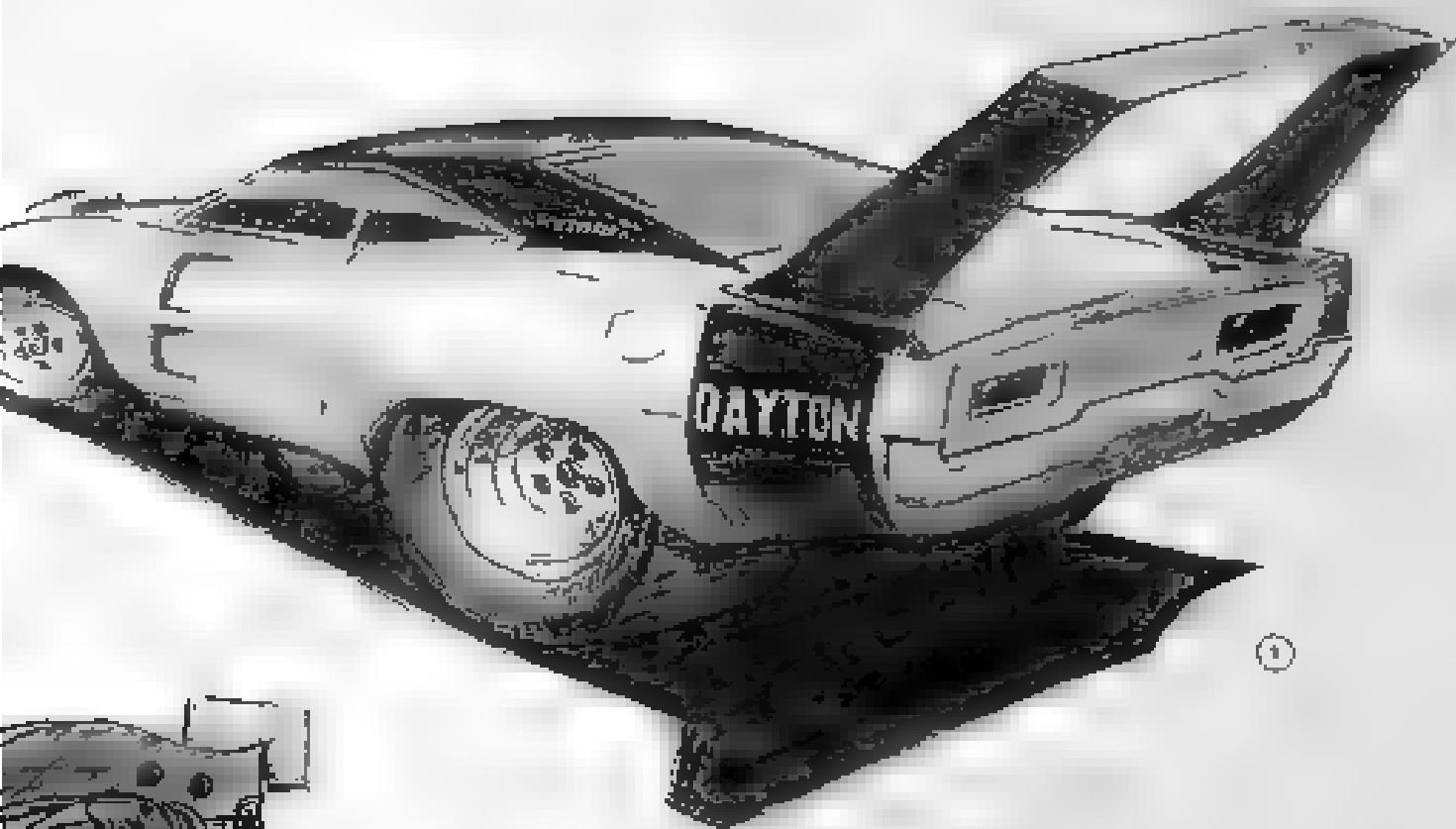
his fair share of con-
also held a workshop
board artists how

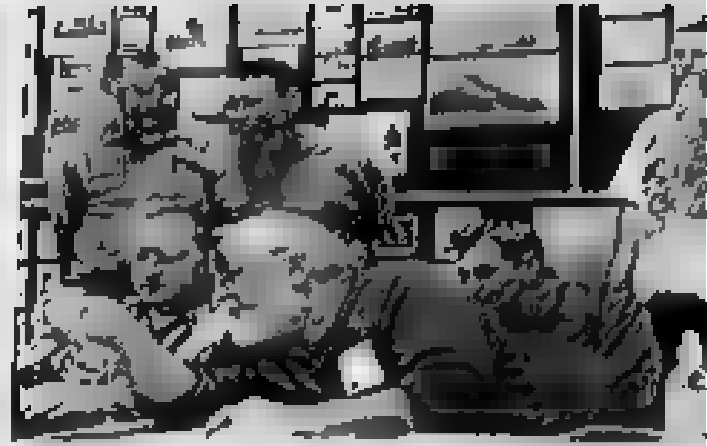
"I had a large room filled with very talented people watching me at the drawing board," says Dave. "Most people who want to draw a car in perspective start by drawing a box and then sliding the car in so they end up with a rigid drawing. I don't approach it that way, but I had them start by drawing a Ford and a Porsche in boxes."

The resulting Fords looked like bars of soap or shoe boxes, and the Porsches certainly didn't look right. Then Dave had the artists draw the same cars inside circles. Now the Porsches appeared rounded, like mangos.

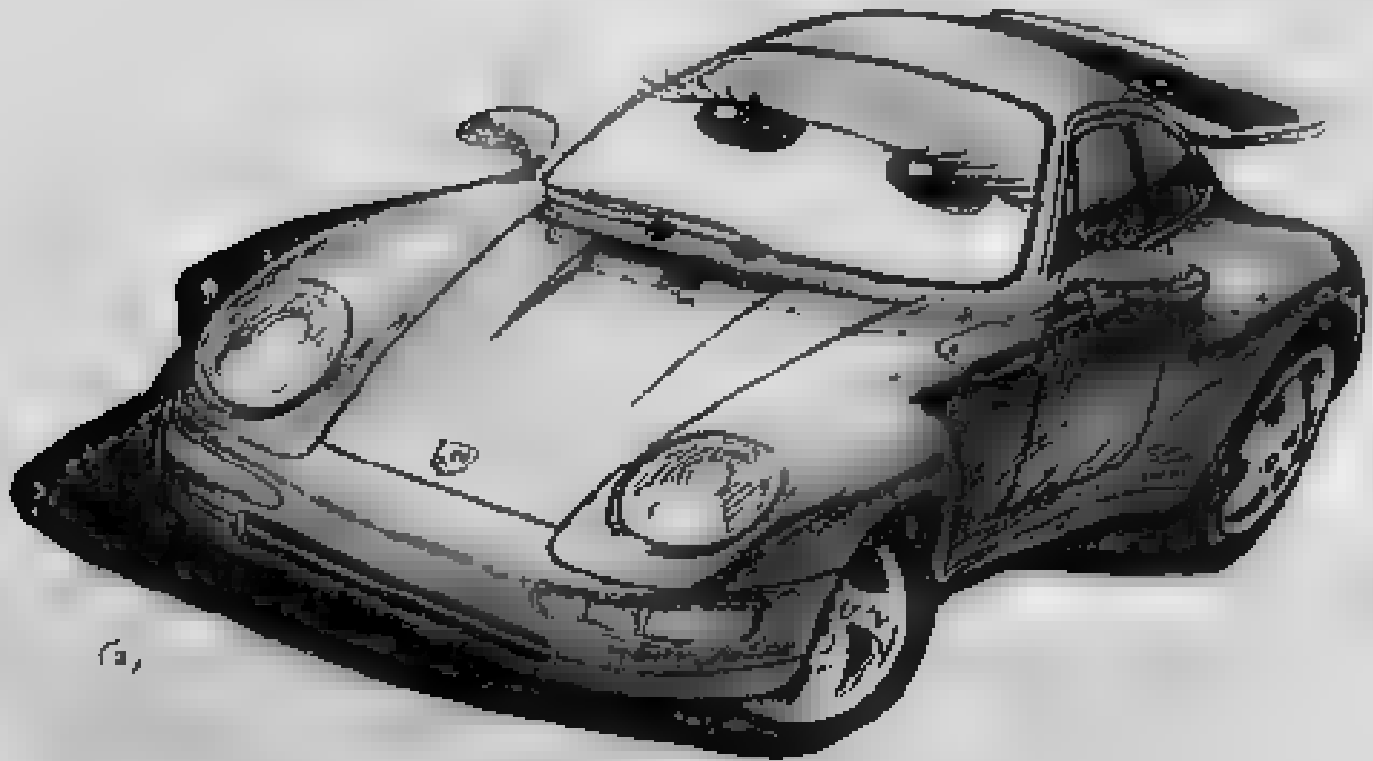
"So I drew a mango," explains Dave, "and I put in some shadow and added a couple of fenders and a windshield and made the tires hang down like they were grabbing the road. It was a wacky little Porsche, but it had gesture and correct detail. At that point everyone in that room stood and applauded. It was an epiphany. They saw it was a new way to draw."



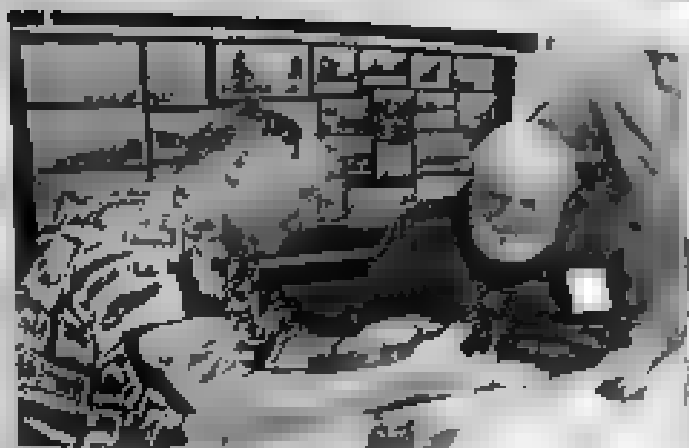




(2)



(3)

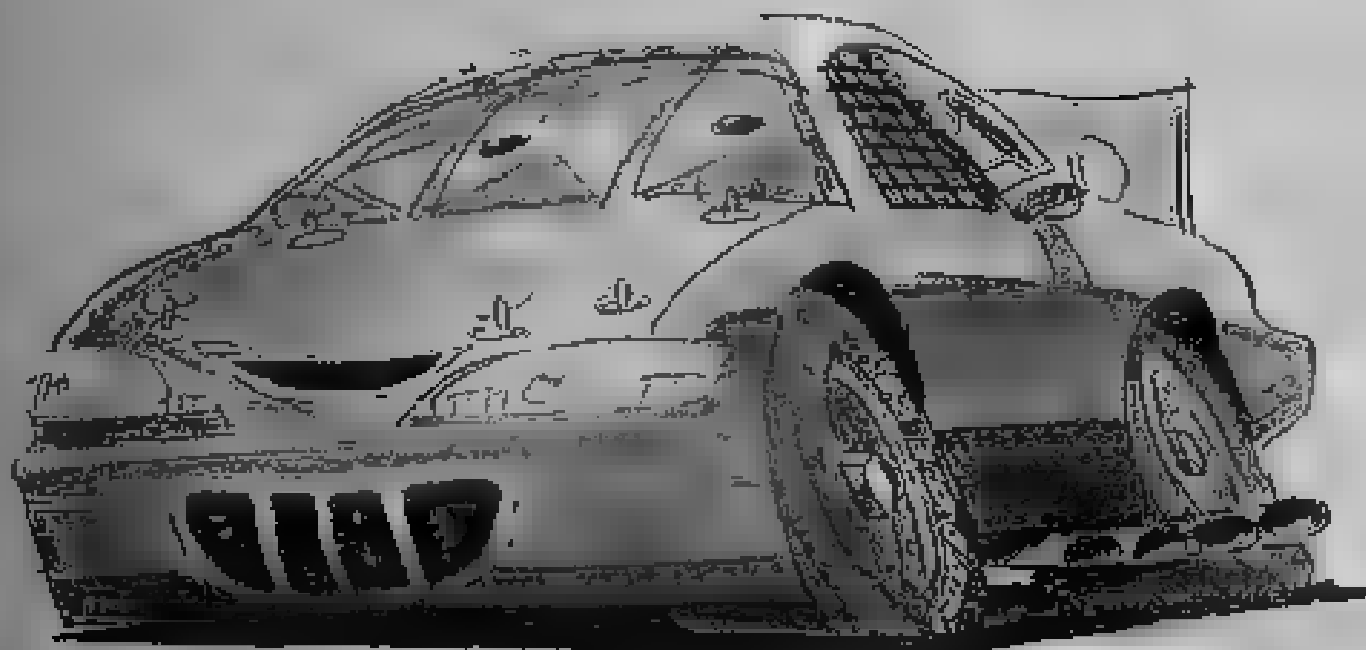




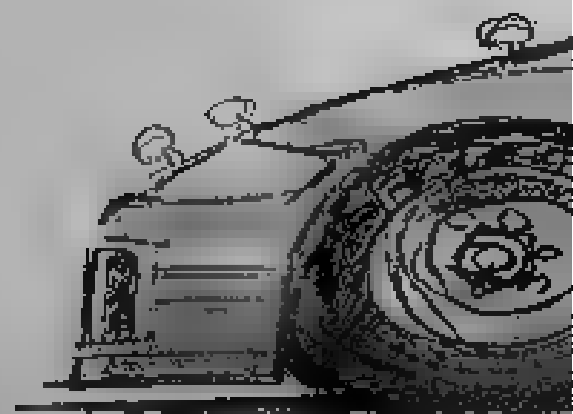
1



2



3



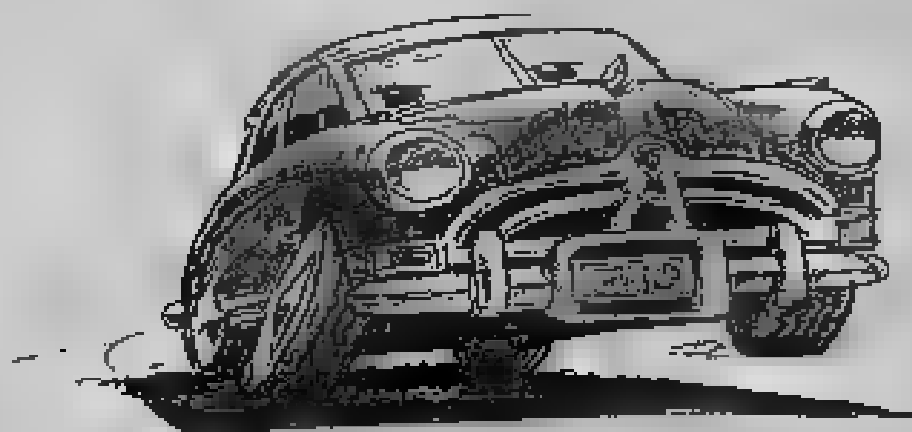
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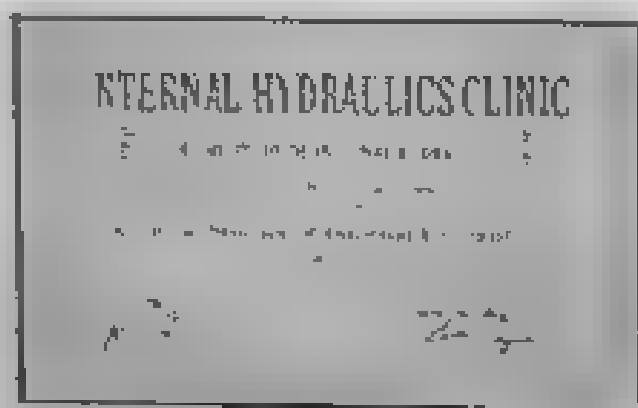
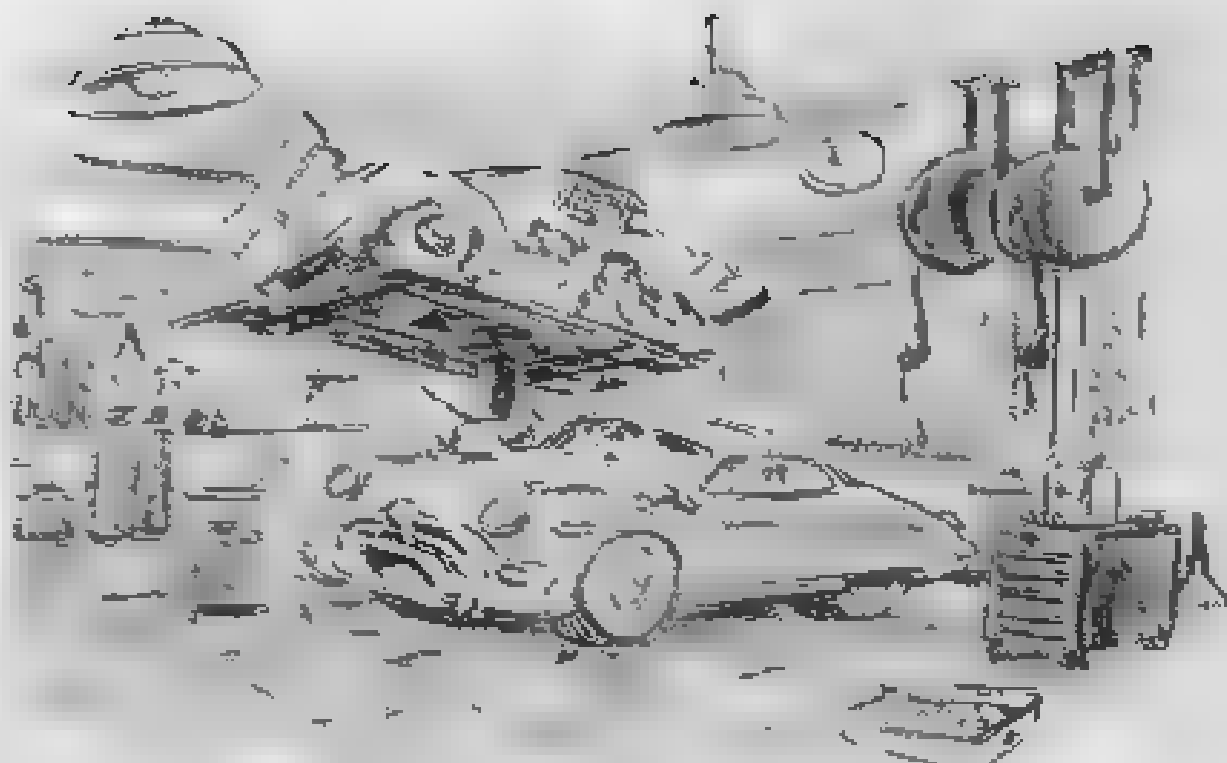


③



⑤

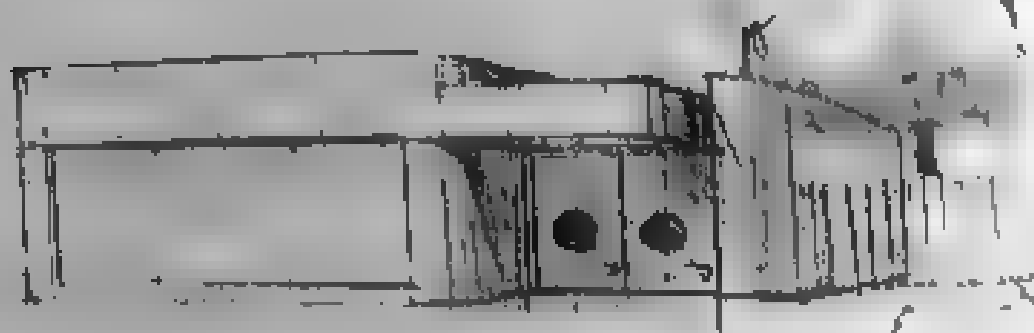




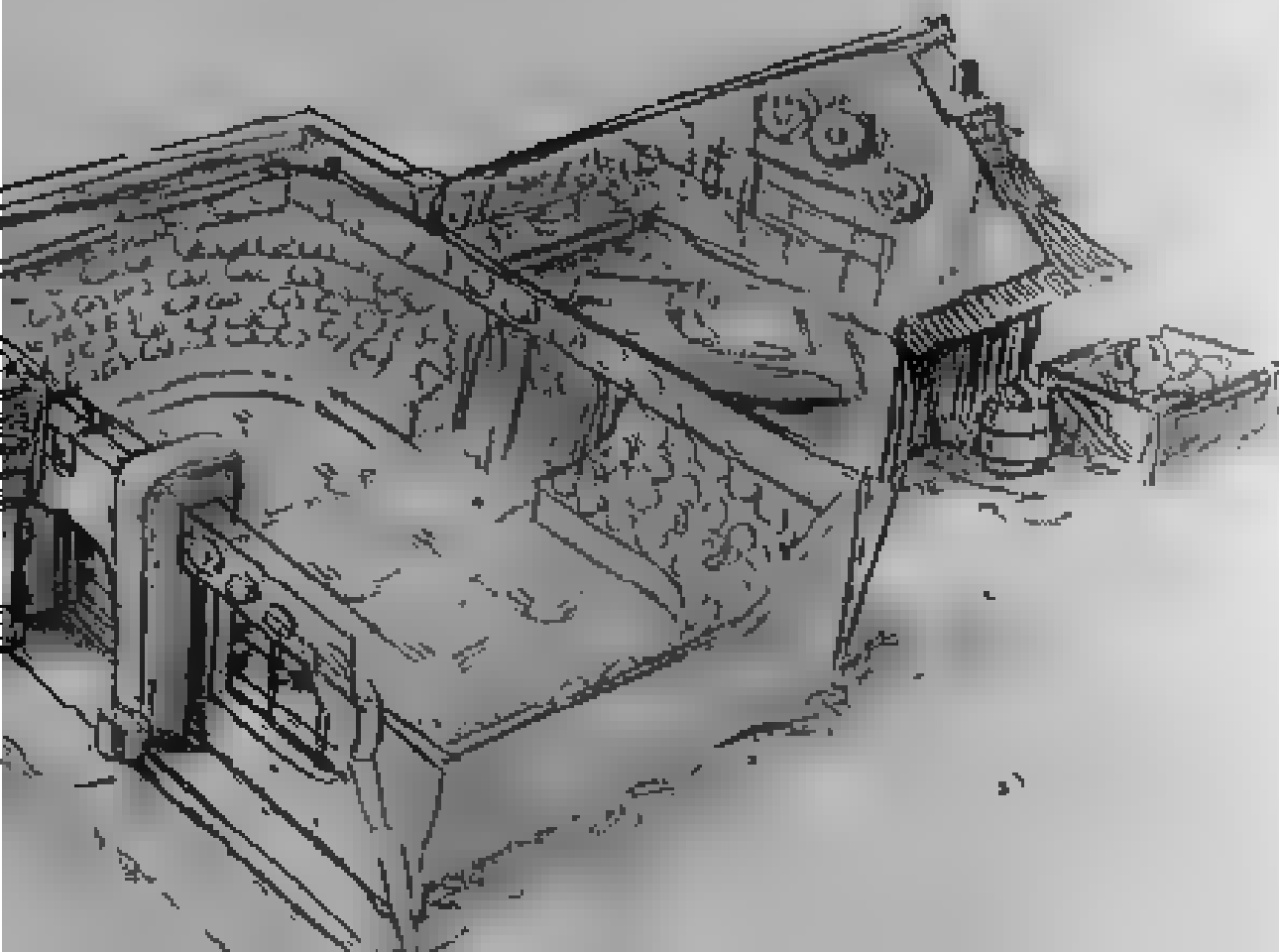


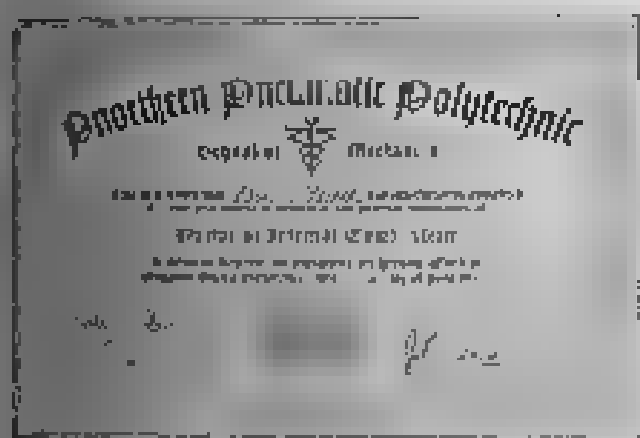
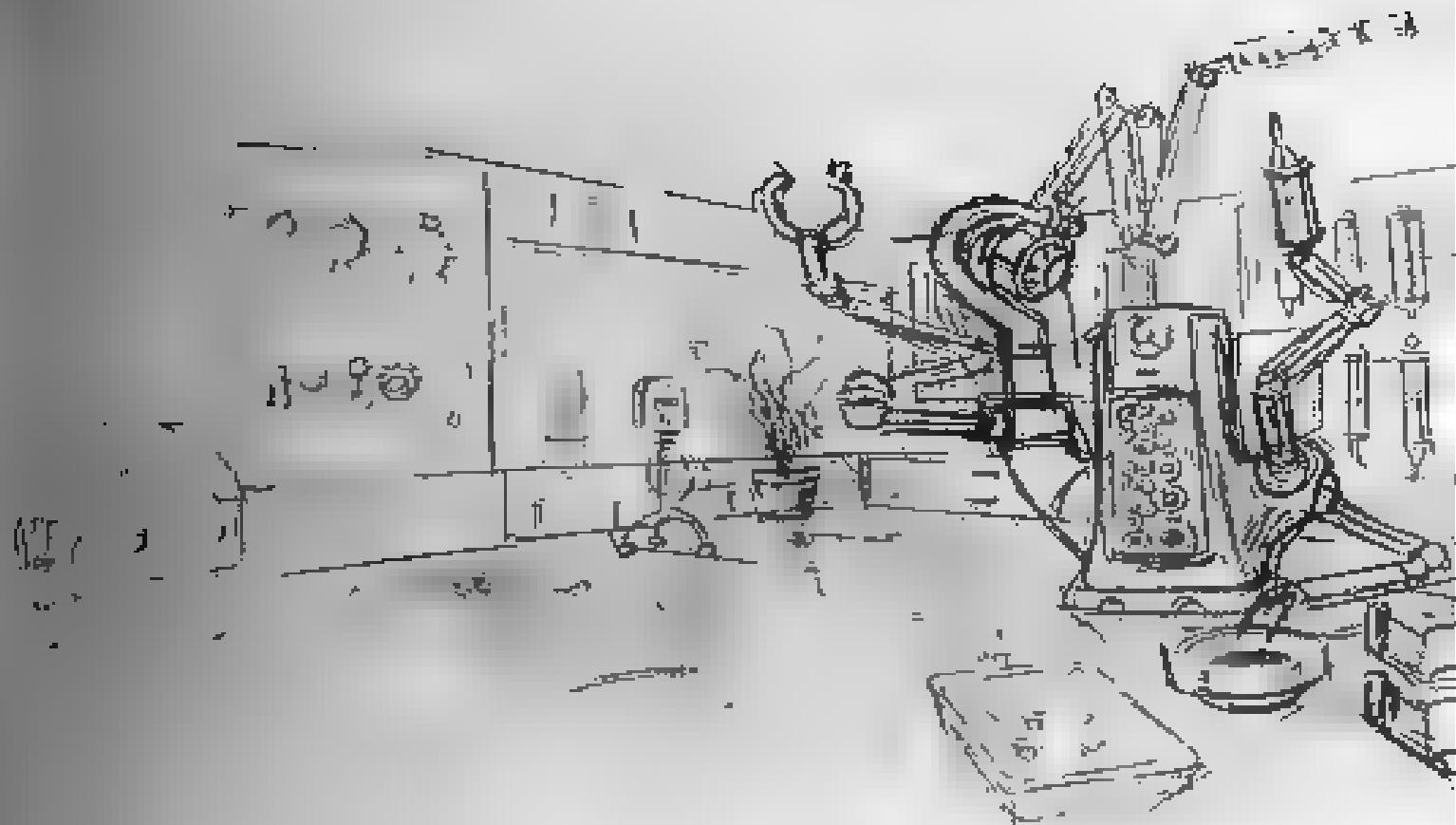
DOCTOR HUDSON

DR. OF INTERNAL COMBUSTION



Sketch of engine





INSTITUTE OF UNITION STUDIES

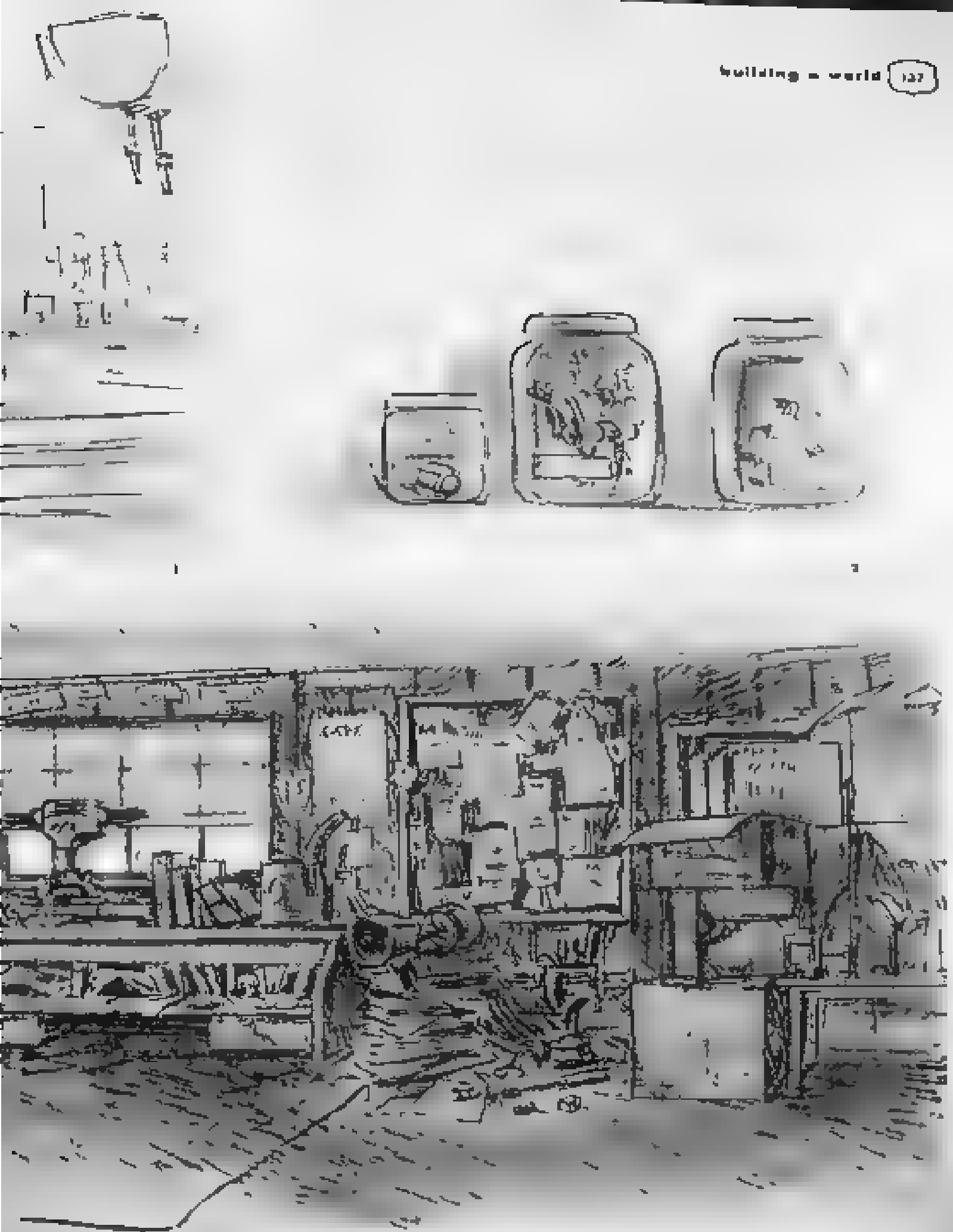
SCHOOL OF MECHANICS

For information and details, please write to the Institute of Unition Studies, 1000 University Avenue, Detroit, Michigan.

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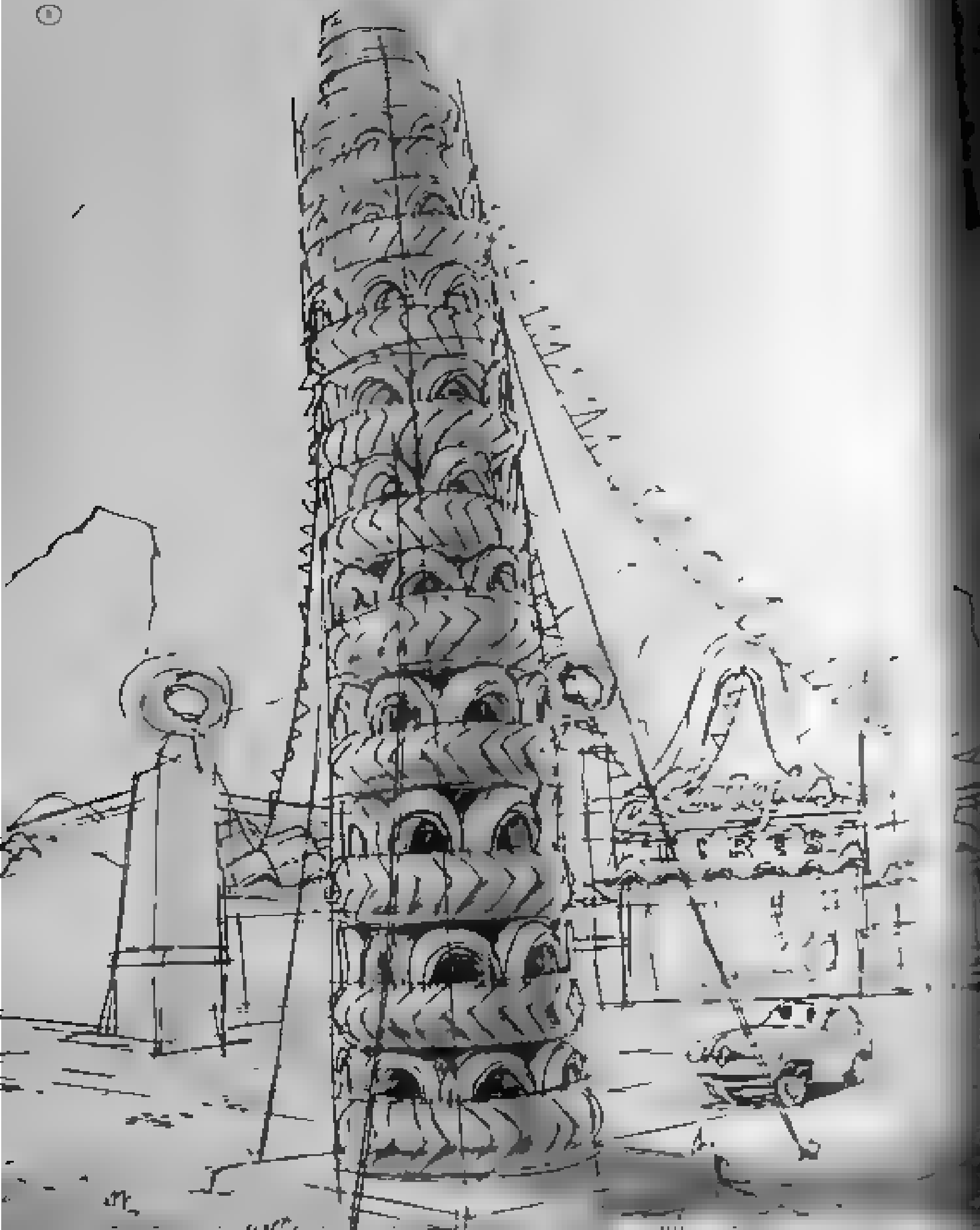
(2)



(3)



Luigi's Tire Shop (1) Jay Shuster, Pen/Marker 11 x 7 (detail) 2002 Bud Luckey, Pencil (3) 11 25 x 6.5 (detail), (4) 11 x 8 75: 2001 Signage: E (a) Moon Lee (graphics) and Bill Cone (layout) (2) Pencil/Digital 8.5 x 11 2003

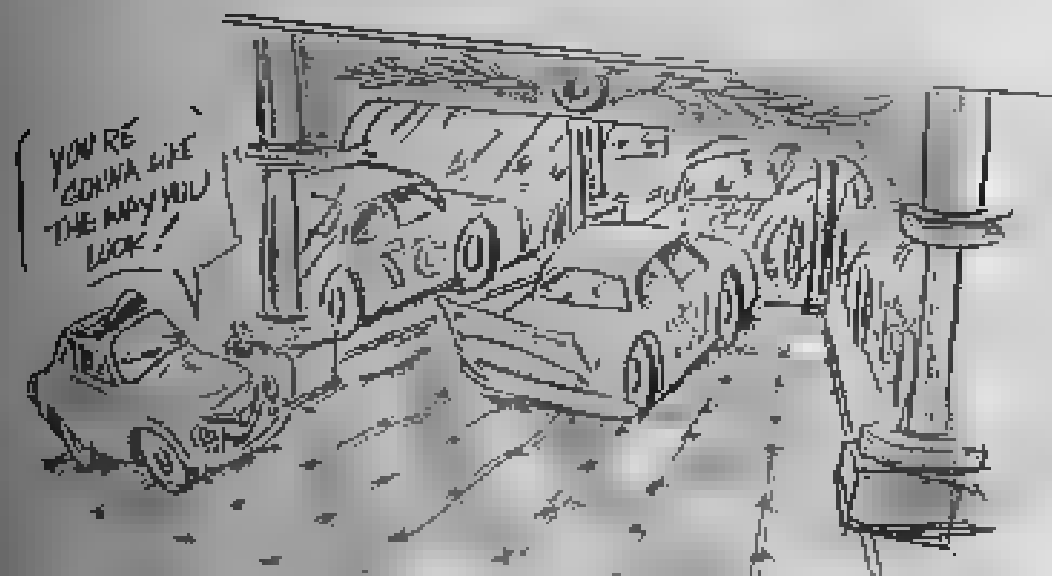
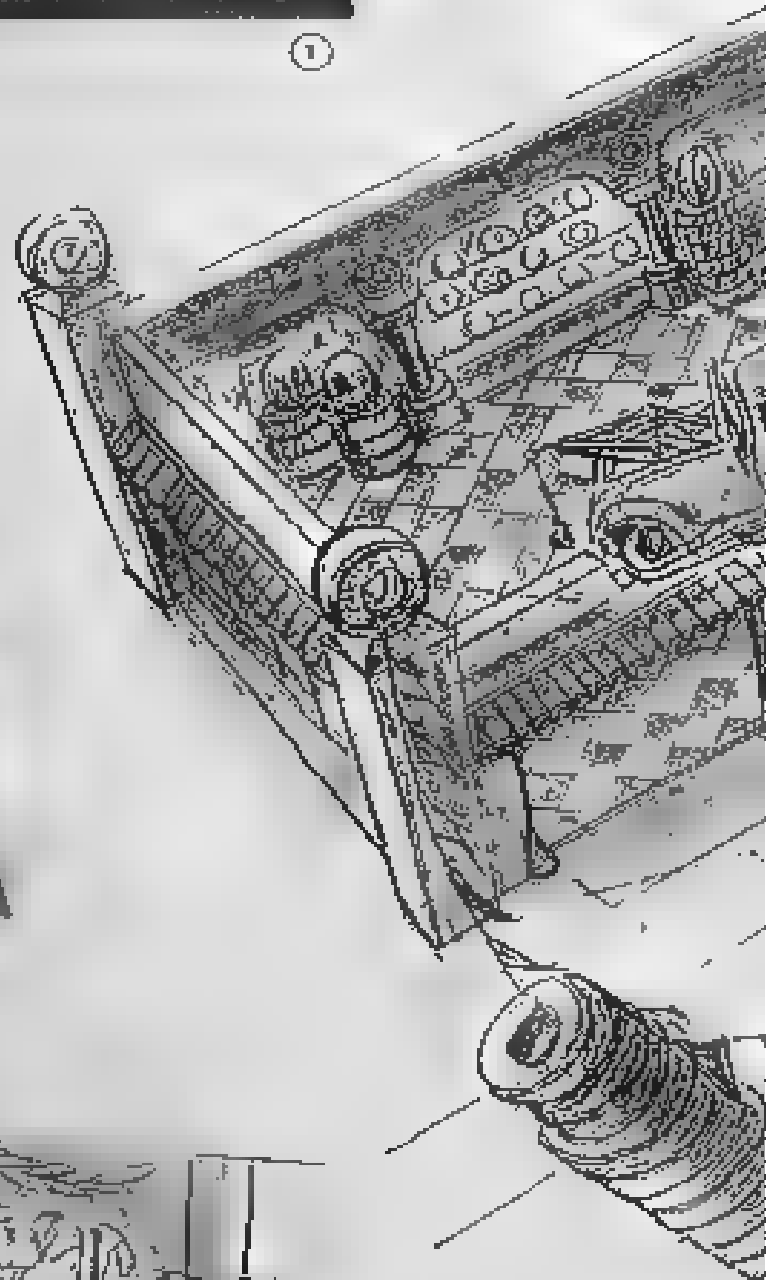




1

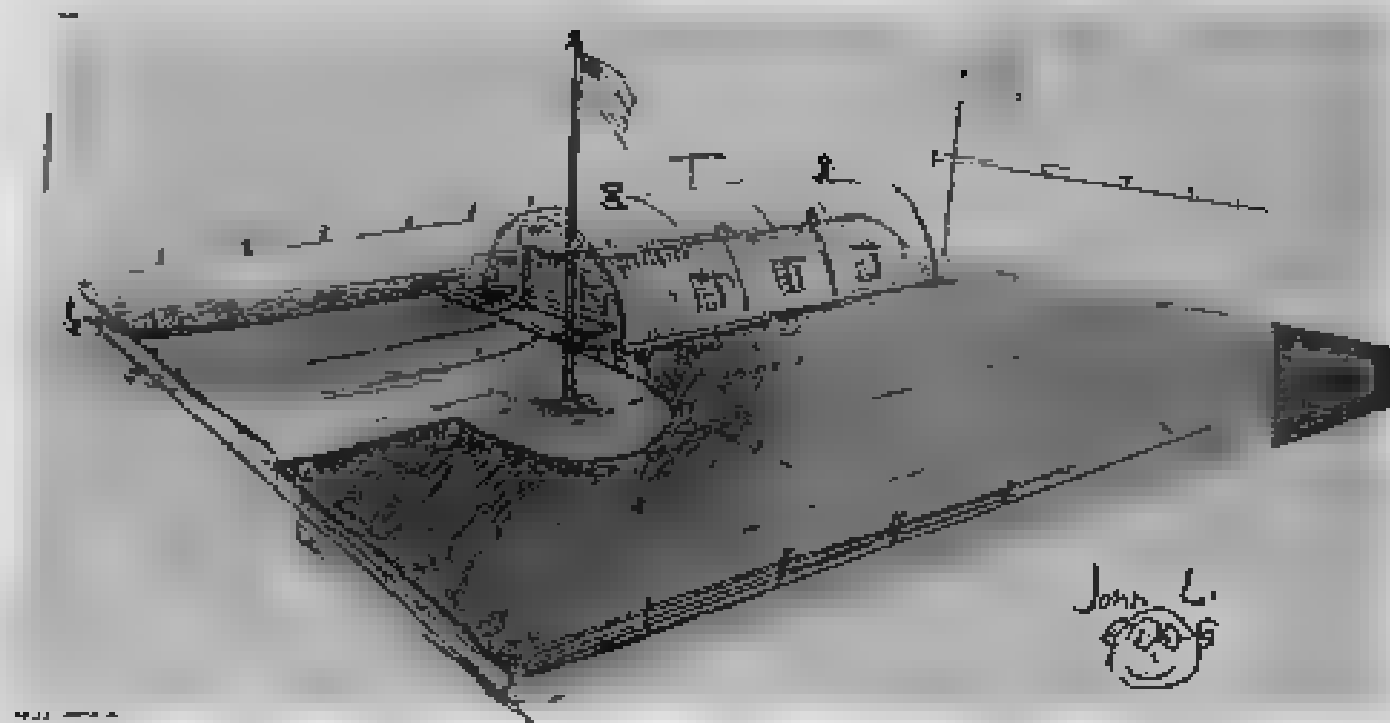


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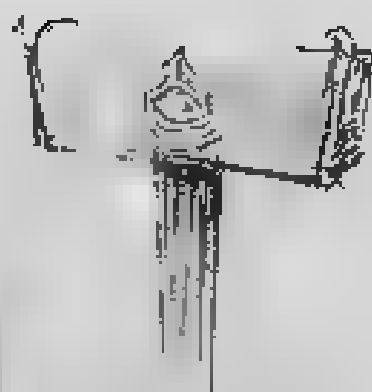




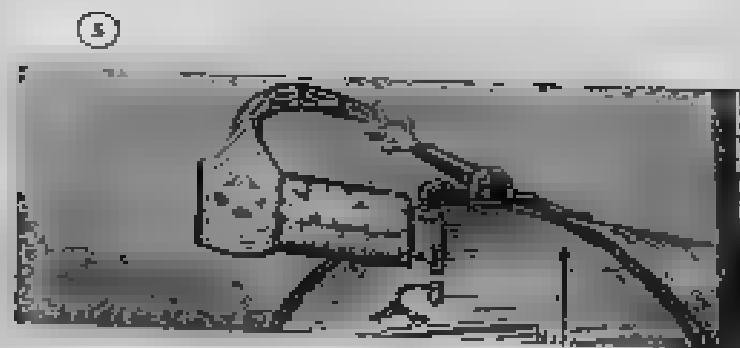
SAFETY
TREADS



7



4



5 1/2 x 3 1/2
14 W.

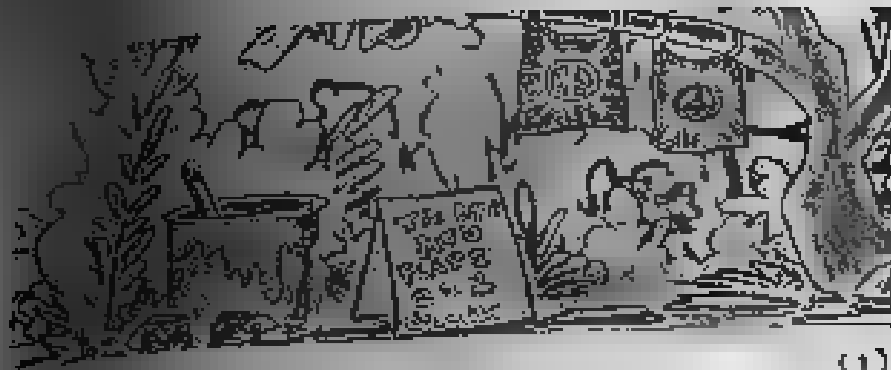
Sarge's Hut: Nat McLaughlin (ovenway), Gary Schulz, Mark Adams, and Suzanne Slater (modell) : Dignity/Dignity/Dignity, 2004. Sarge's Hut and Edmore's Dignity, 2004.

2

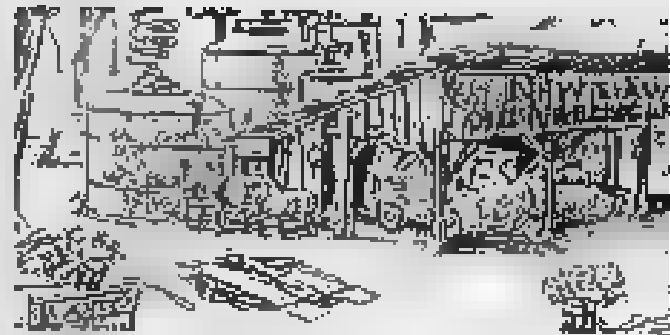


3





(1)

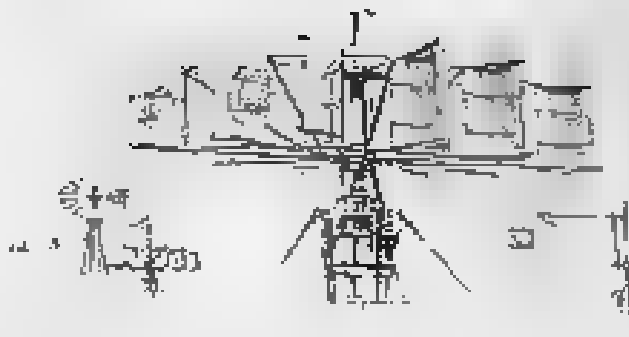


(2)





3



5



4

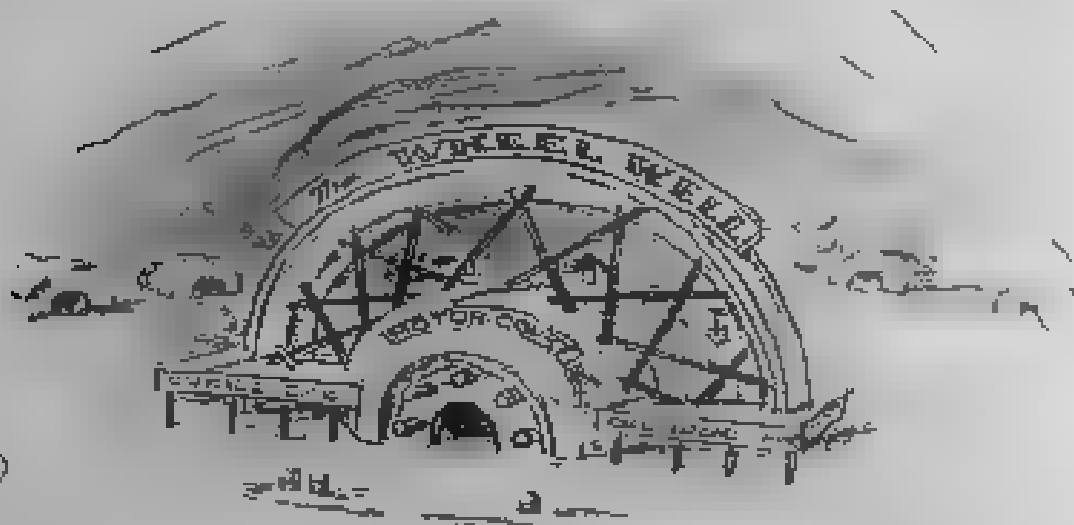


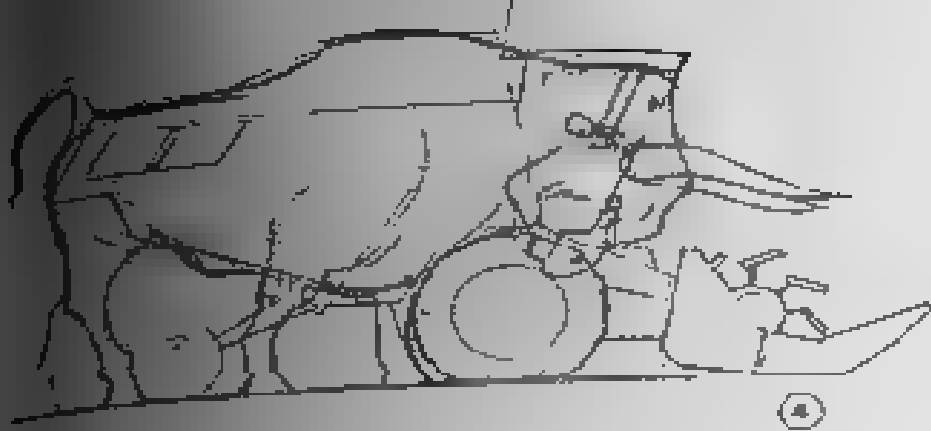
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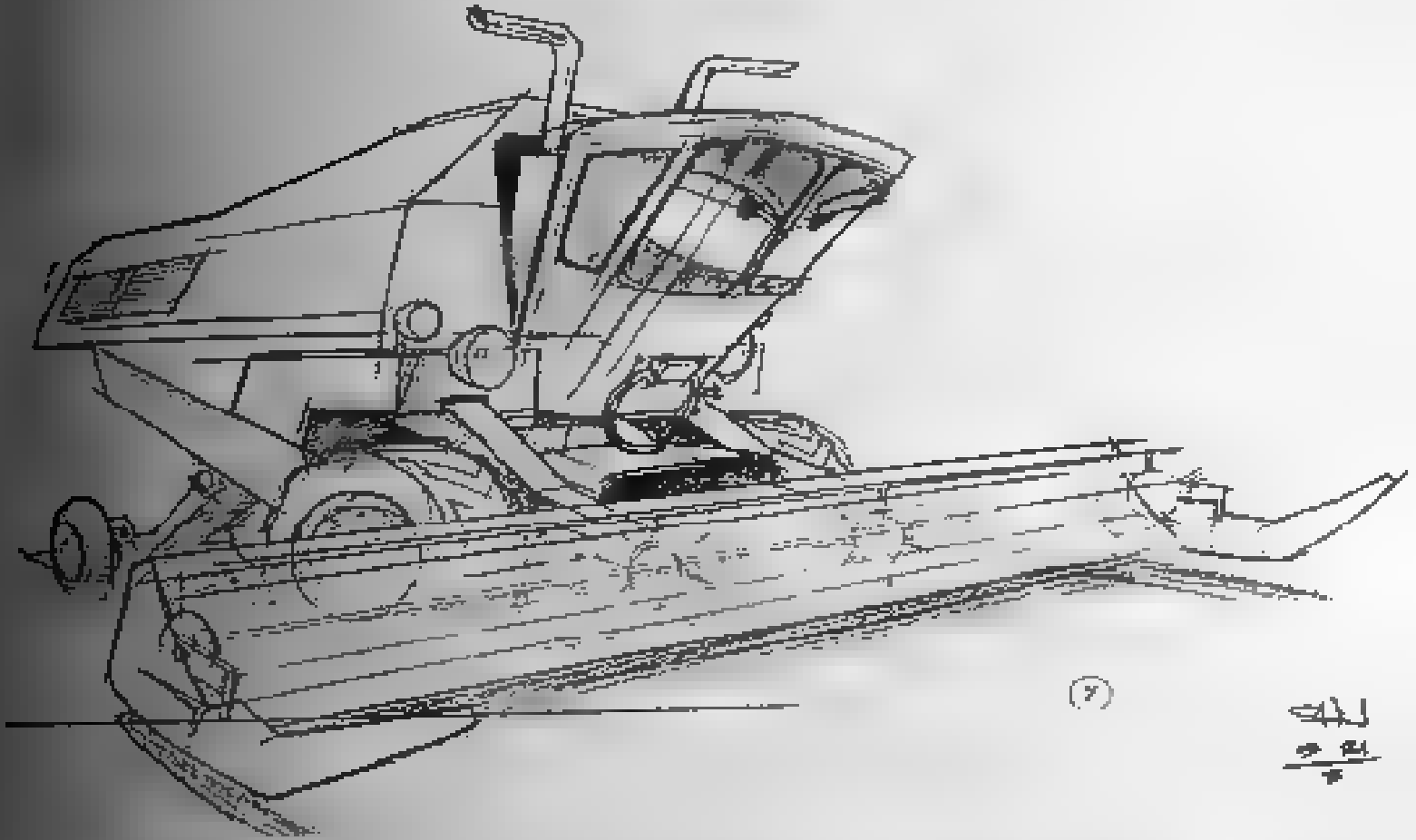
②

John L.

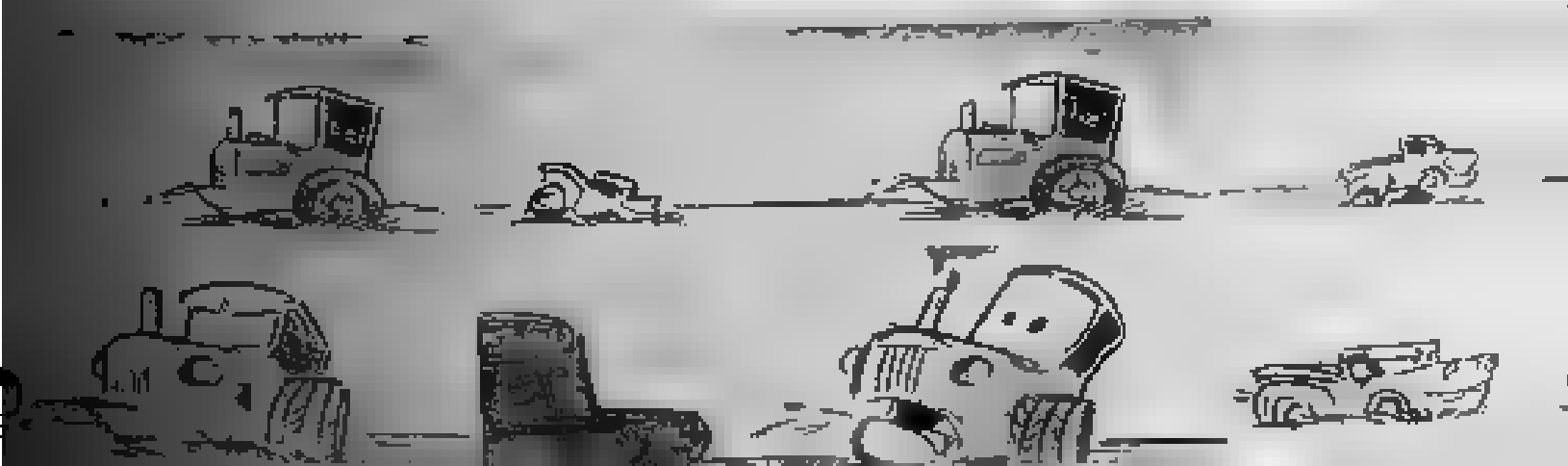


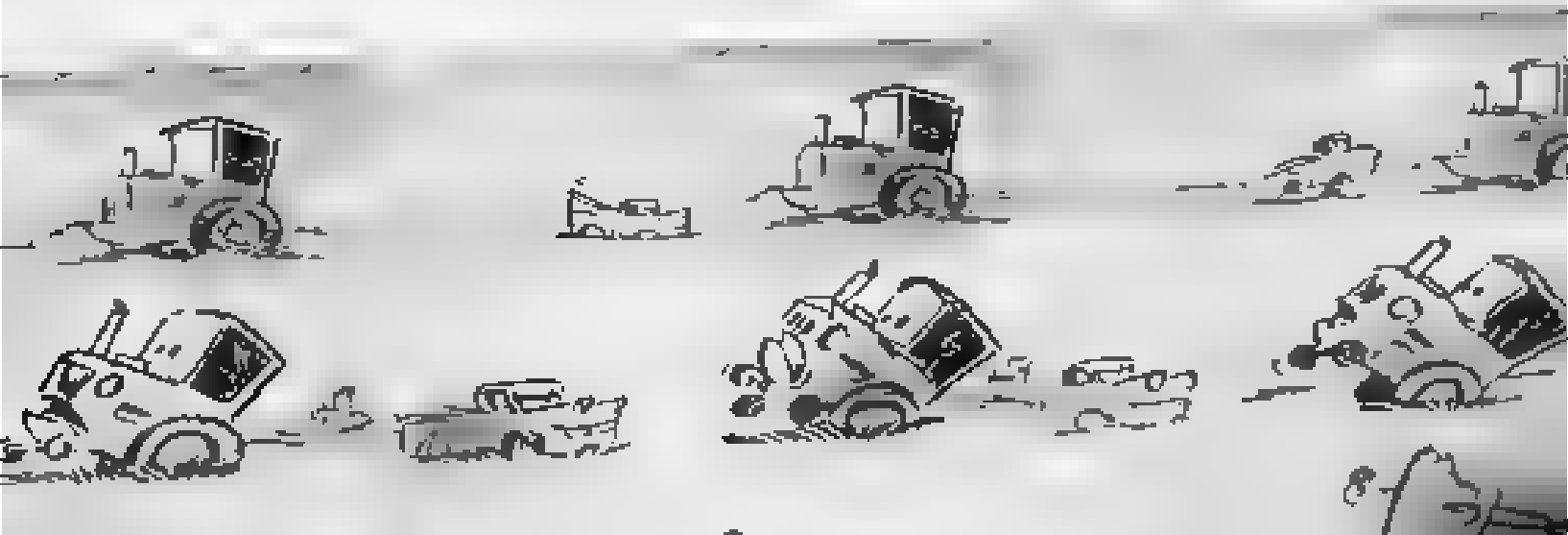
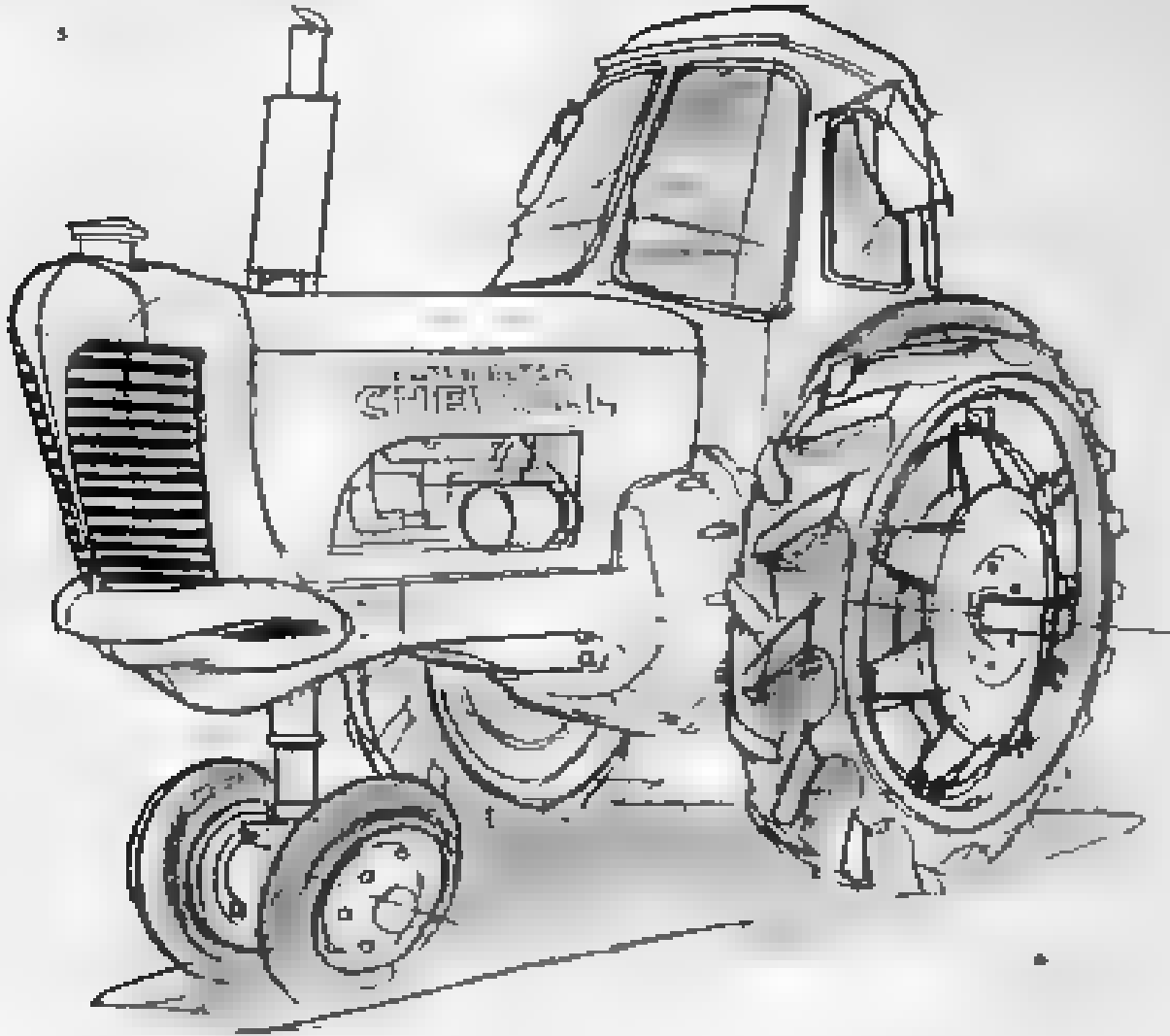


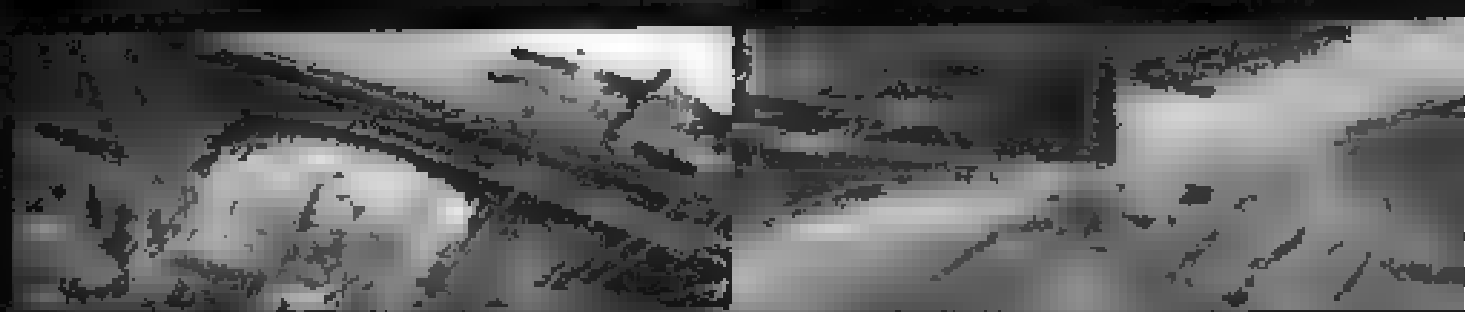
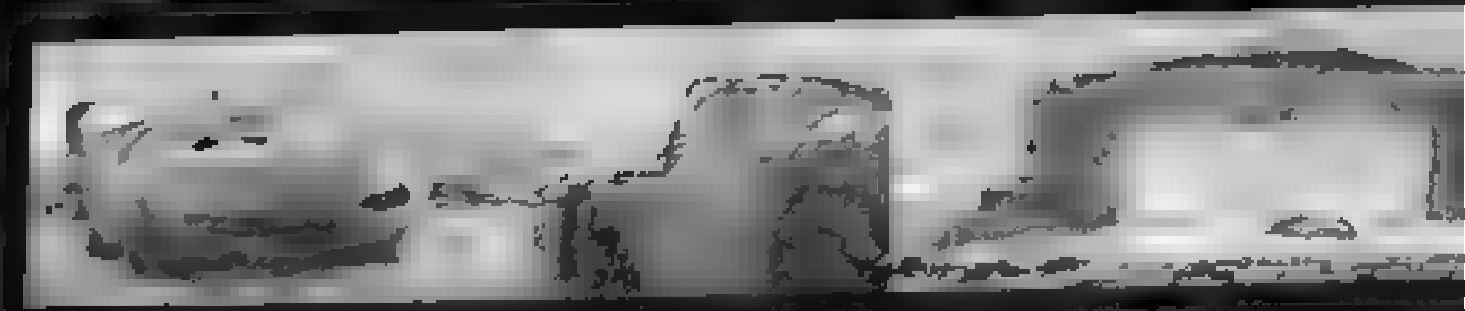
ENTRANCE to the GARDEN TRACTOR



ENTRANCE to the GARDEN TRACTOR

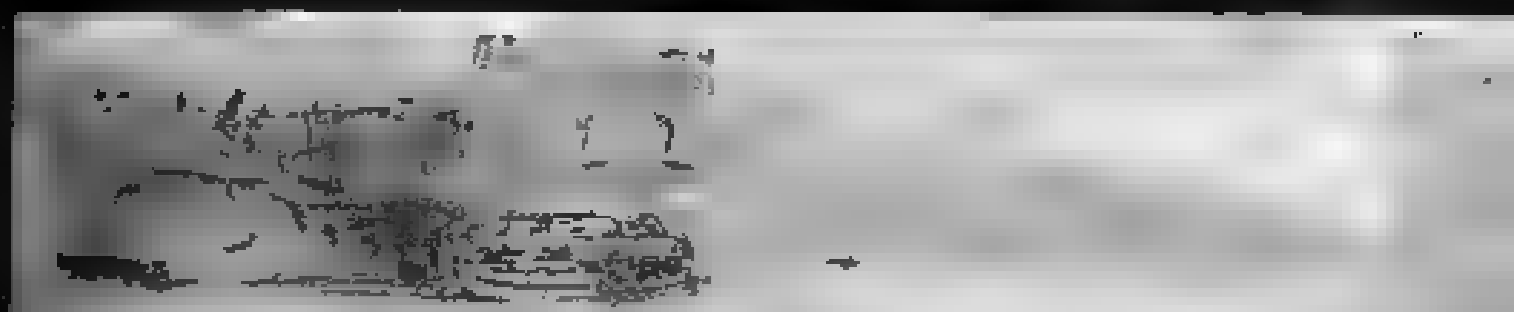
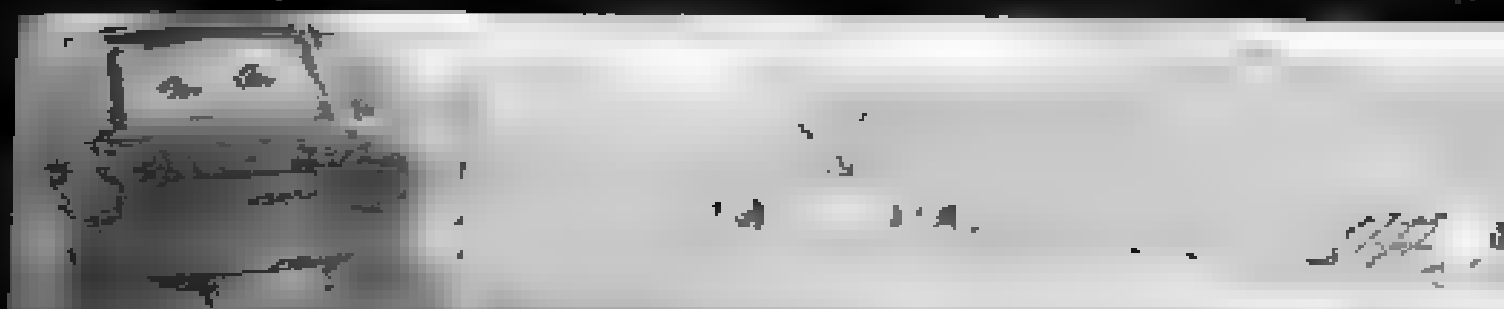




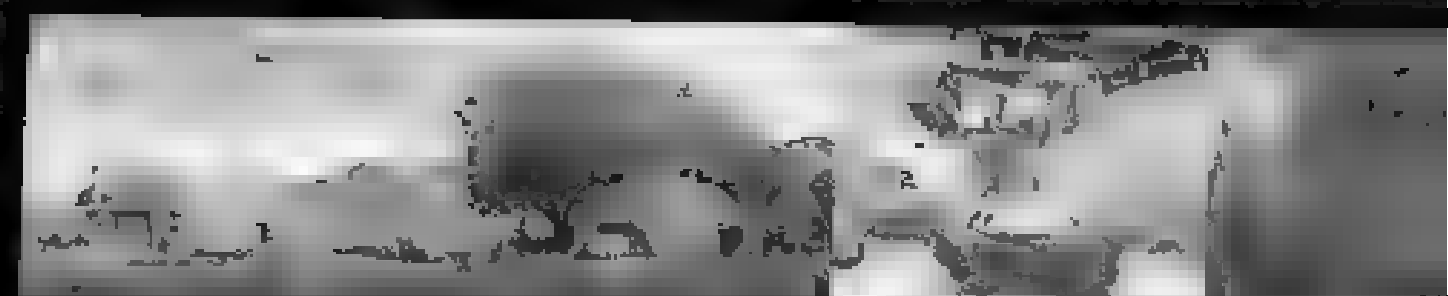
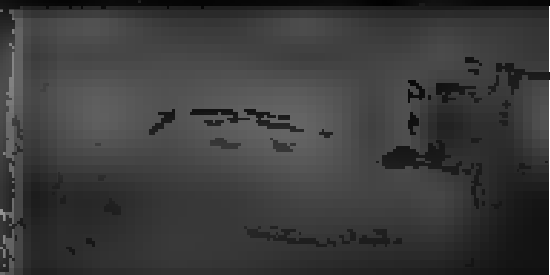


Film Color Scripts (Pages 144-47) Bill Cone, Pastel, Various sizes, 2004-05

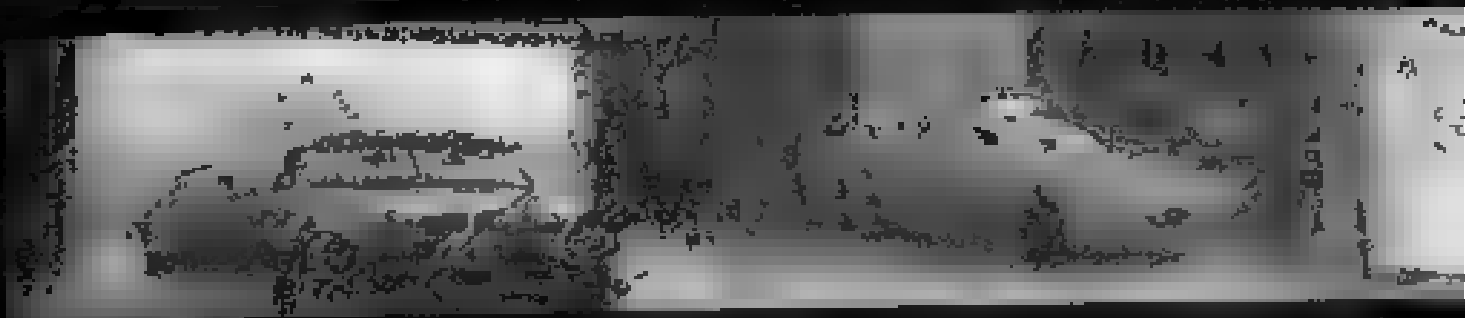
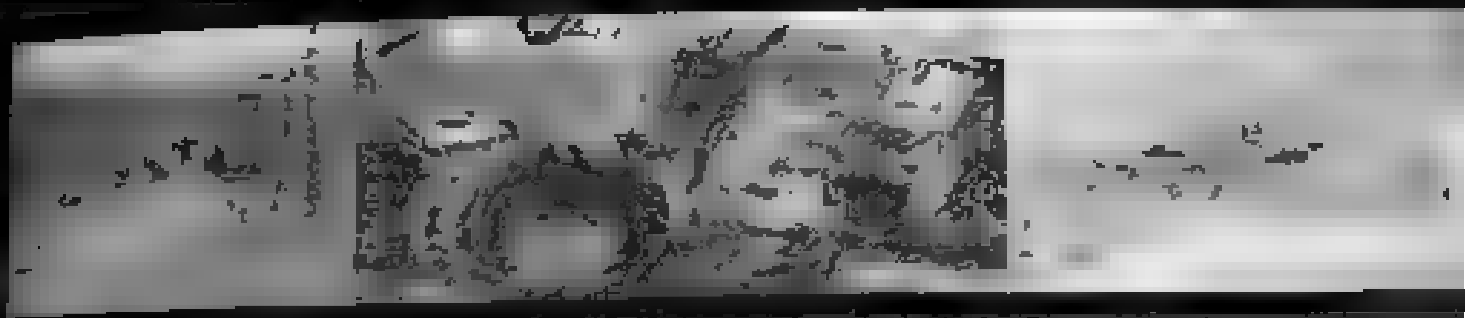














Dead Ends

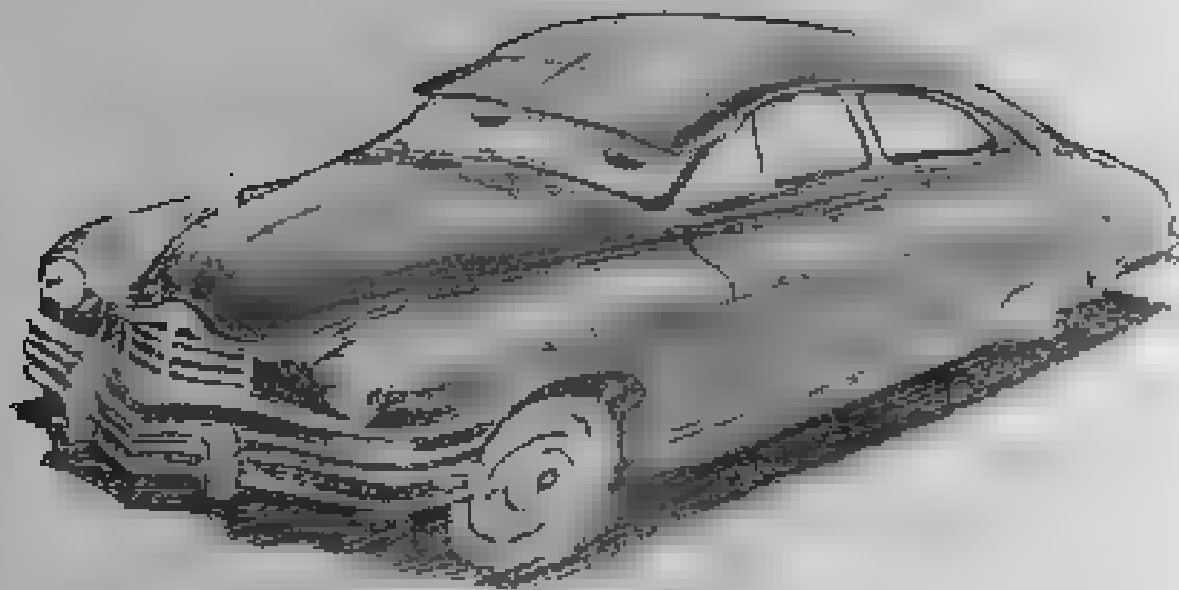
Throughout the development of *Cars*, the team analyzed story line, character arcs, and settings to monitor how it would all fit together. Storyboards were constantly being drawn, layouts and character models changed, dialogue rewritten, textures refined, voice talent considered and booked, and options eliminated.

"We never finish one of our films early," laughs Bud Luckey, development artist in the initial stages of *Cars*. "There's always something that can be changed and every time the film gets better and better."

That's definitely true, since several of the team's test riders ended up swerved in detours or on dead-end trails. Some characters who were dropped included Mr. Windshield, the Radiator Springs optometrist who sold windshields; a

well-meaning but ineffectual Sheriff; and even McQueen's deceitful backlot crew chief named Rusty. Other characters also ended up on the production floor, such as the town sheriff, Sheriff Lincoln, in a "karaoke" job, and a character known as the Radiator Springs

Characters that did make it were from the teams' encounters with real people they met at racetracks and on the open road. The hilarious character of Mater is a combination of a fast and slow car. He makes a bumbling but lovable character. Pixar even modeled a character after me. He is a 1949 Mercedes-Benz who enjoys telling stories. He is Mater. Mother Road.



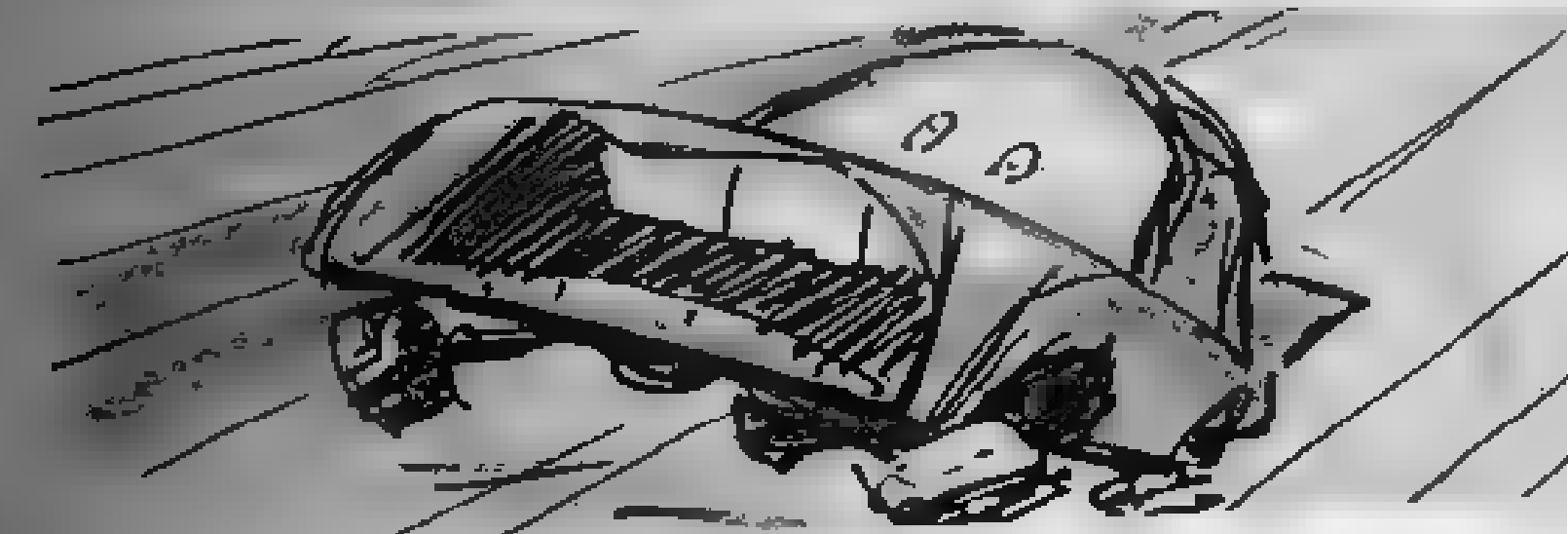
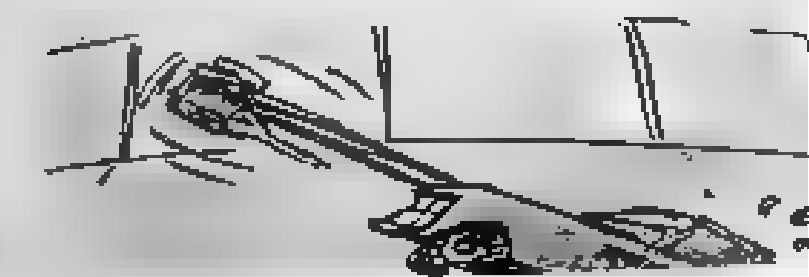
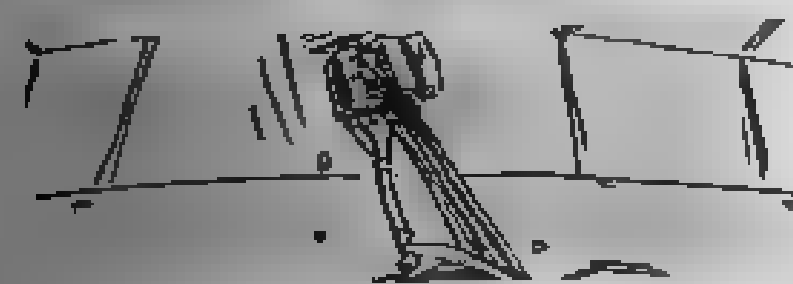
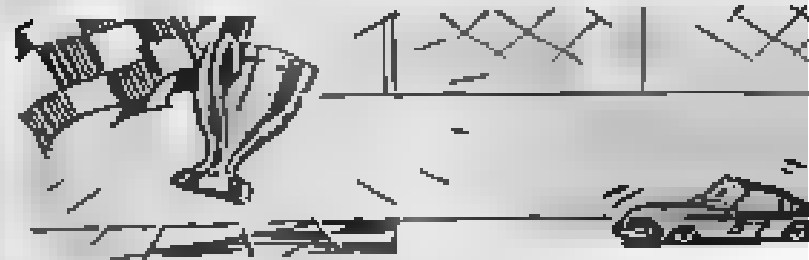
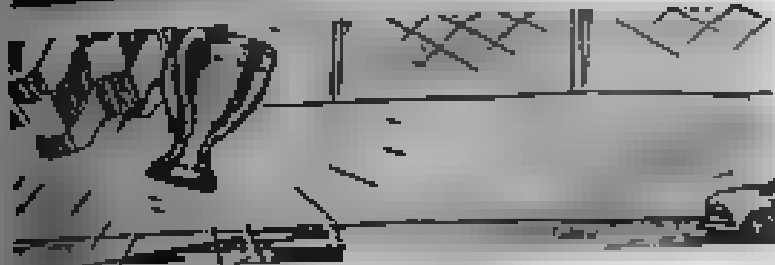
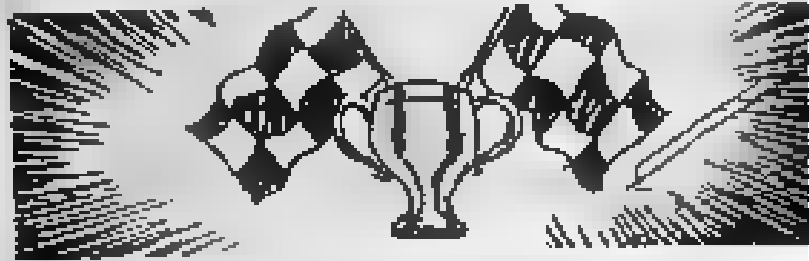
Detours, and Test Ride

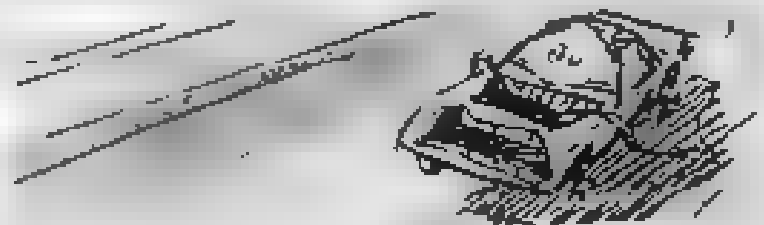
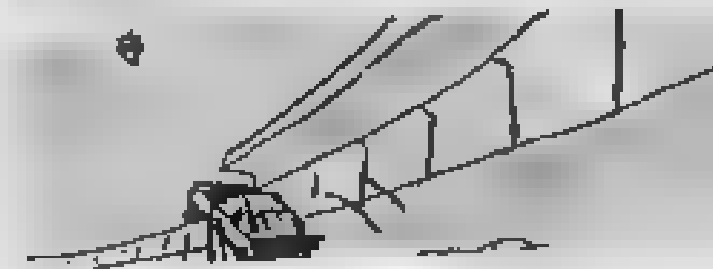
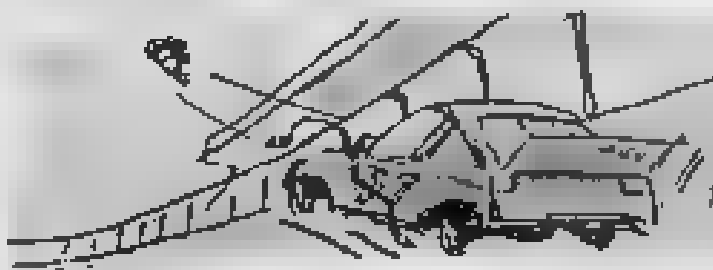
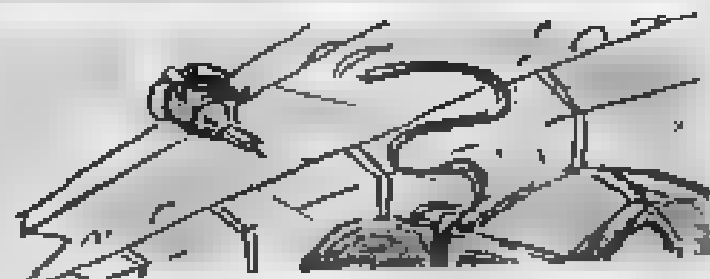
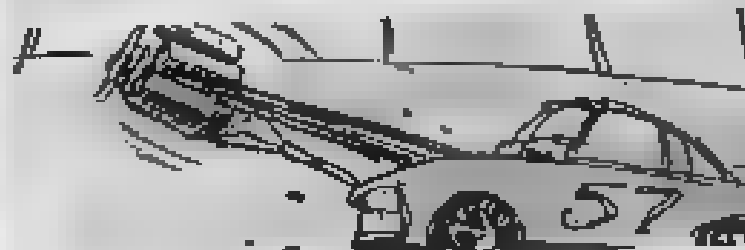
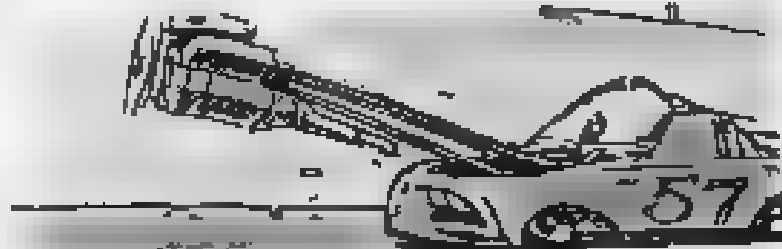
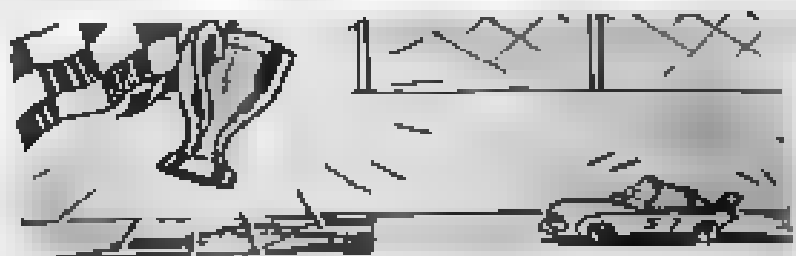
ual town mayor, Carl.
up car, and a racing
Fenders. Several scenes
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eriff singing "Hot Rod
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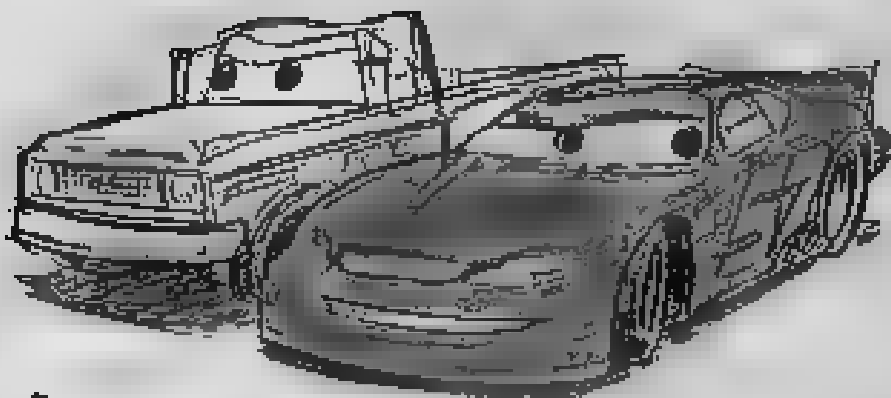
the final cut were born
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Reworking the script and the many steps in the animation process takes lots of time, but the final product makes it all worthwhile

"We never shortchange the story development," John Lasseter says. "At Pixar, the story drives everything. Throughout a film's production we are constantly reworking the story again and again until we have a film that we want to watch with our own families."







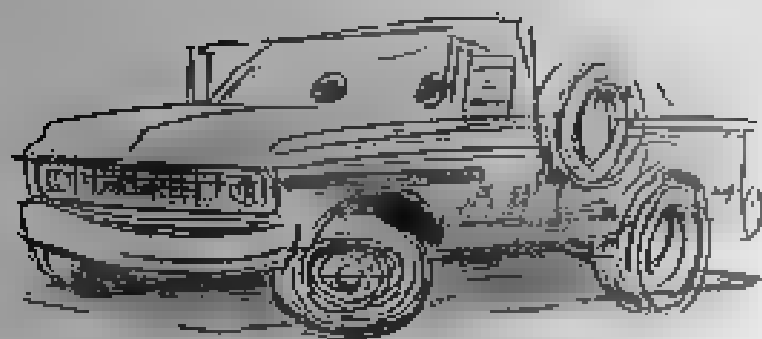
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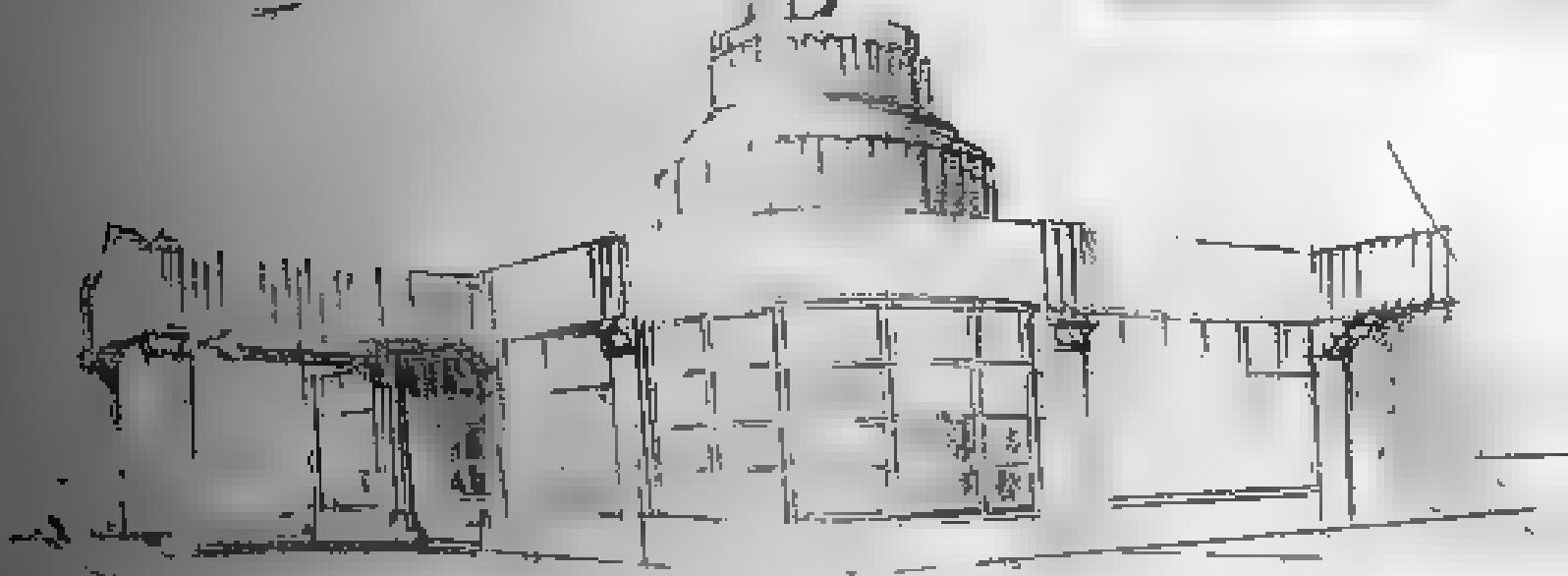
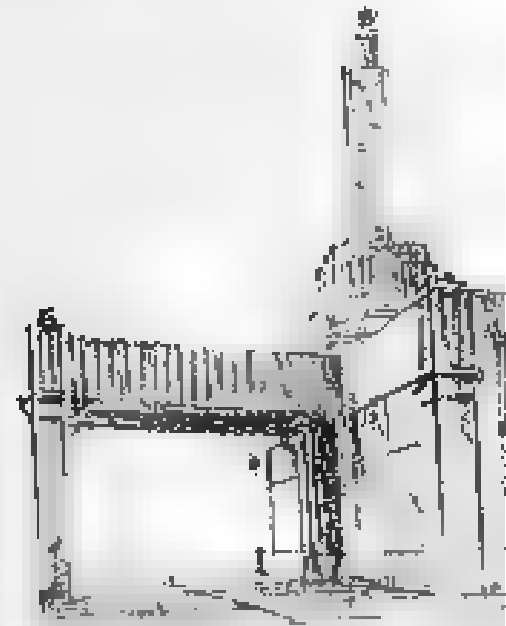
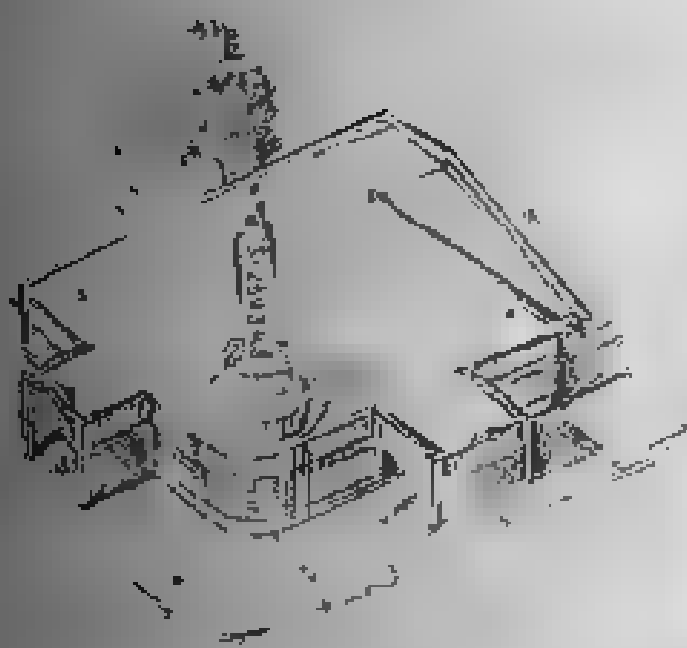
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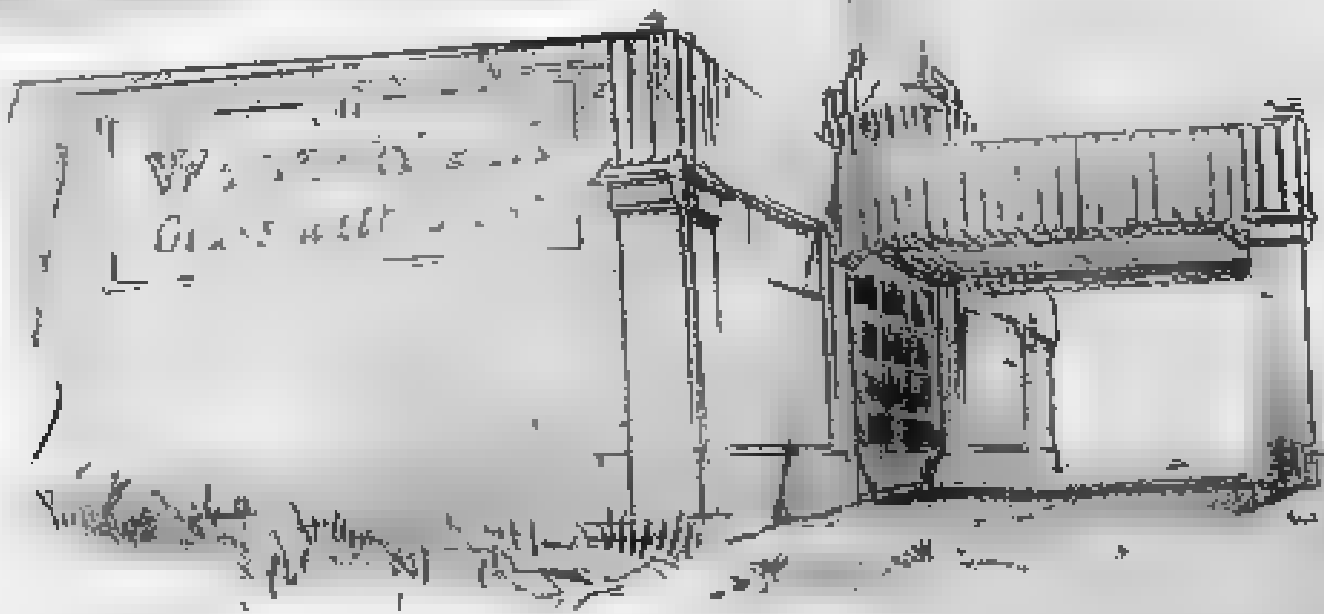
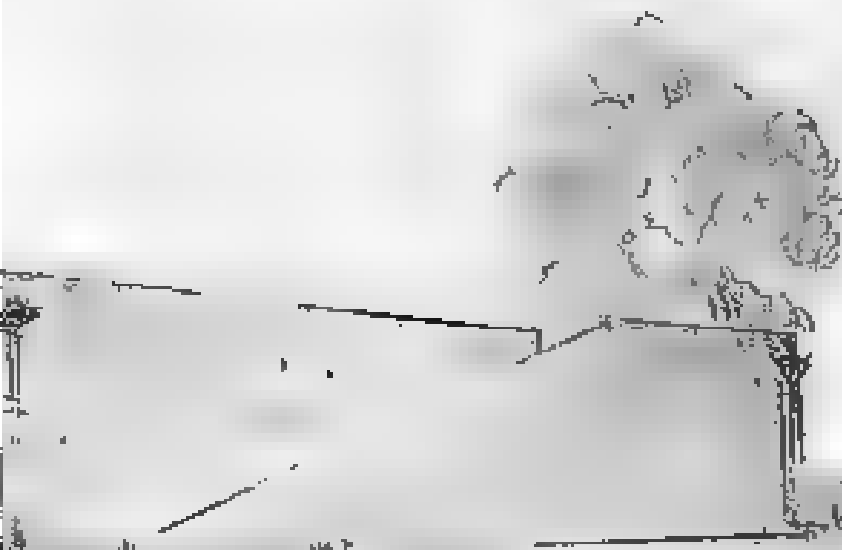
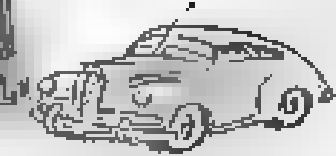


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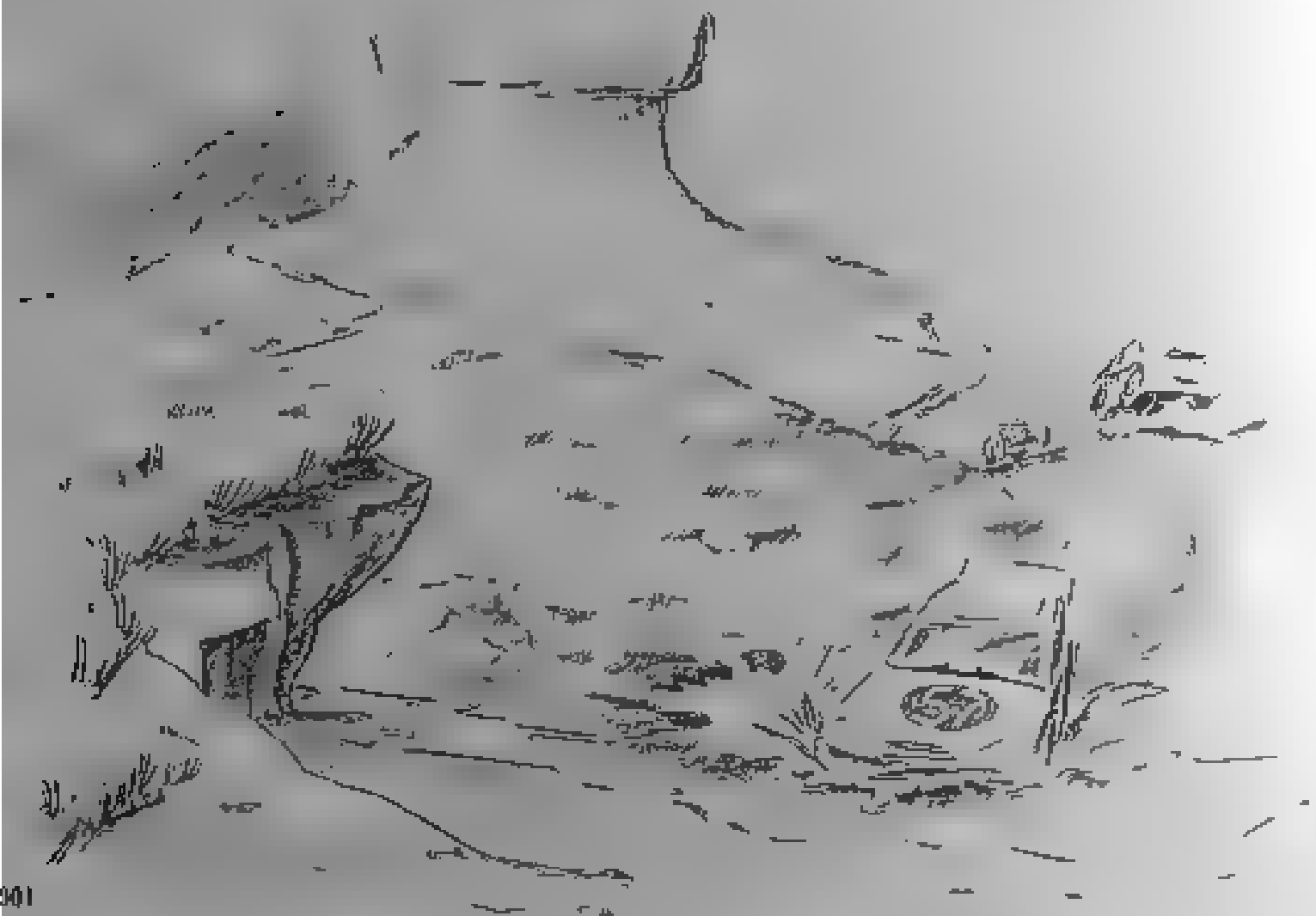




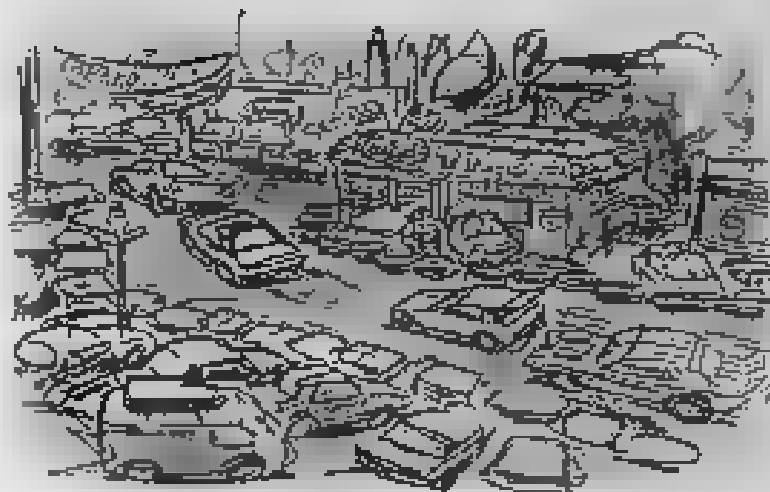
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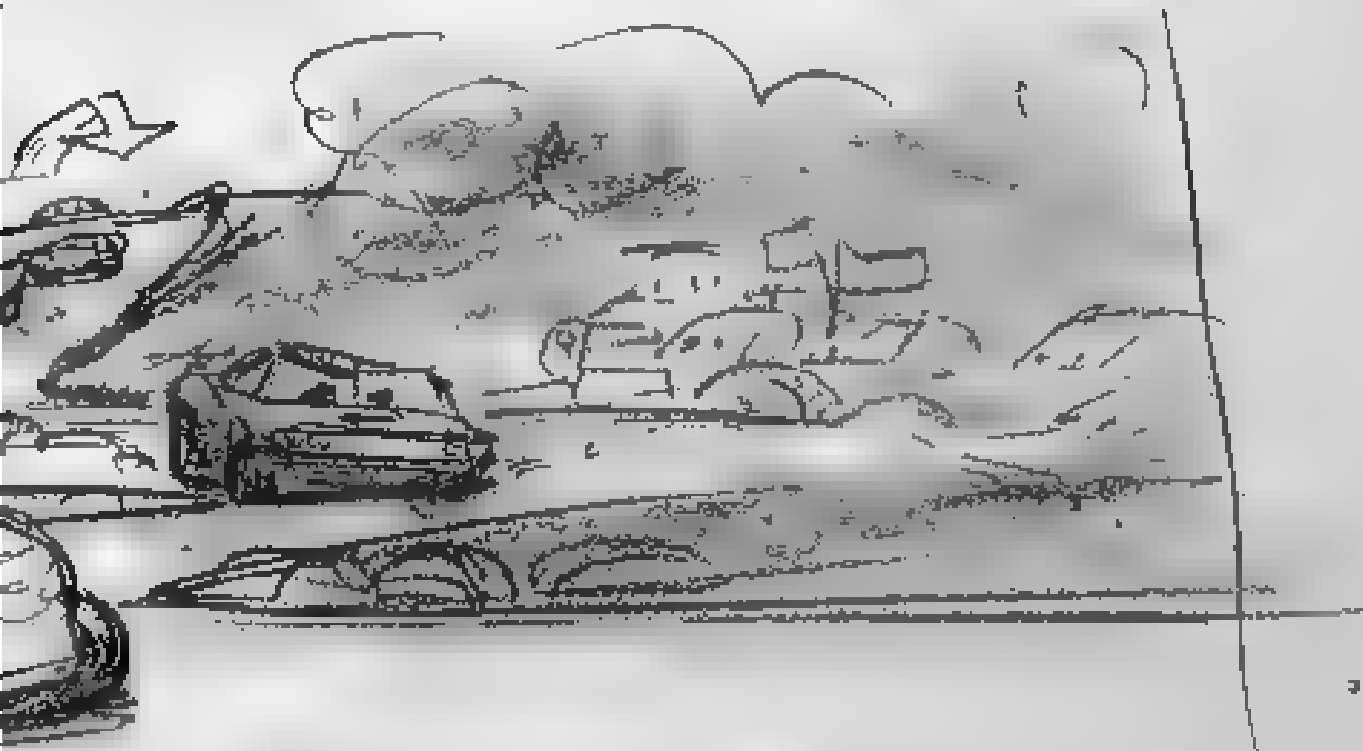






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3







(1)







The Finish Line



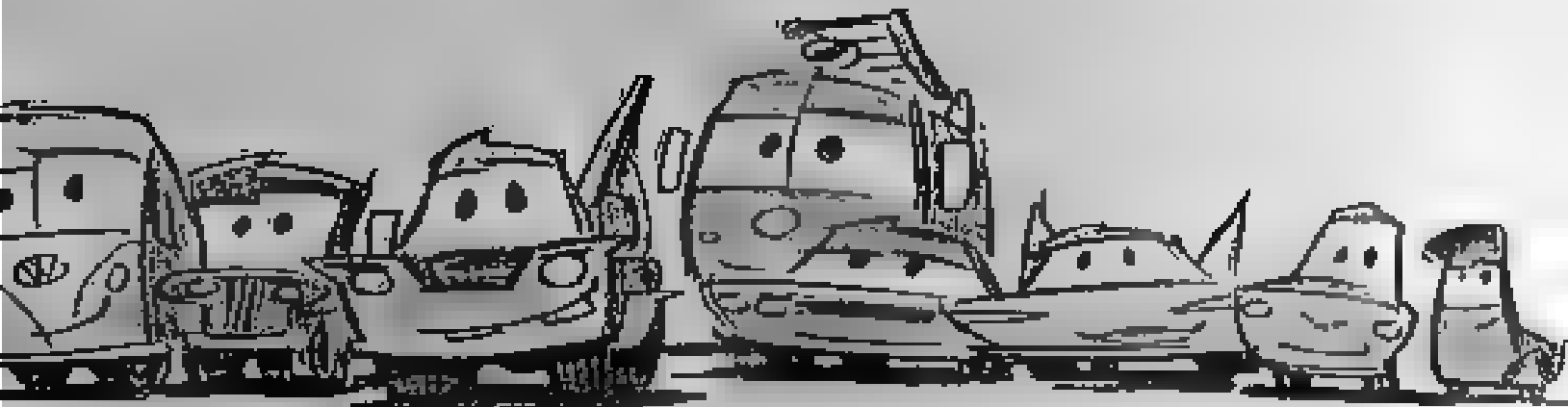
At Pixar, the filmmaking is a team sport. For *Cars* all of the players spent countless hours researching the worlds in which it would take place, lending to the film's detail and authenticity.

"When you see the passion to get everything right that seeps through all our different departments, it just makes everything we do even better," says Shading Art Director Tia Kratter. "Making a computer-animated film is not only challenging but also slow and laborious. So besides passion, it's good to have plenty of patience."

All of the time and research, however, only served to help them reach the ultimate goal of crafting a memorable story and believable characters. When you see this film, you don't see

the research. You feel like you're in a crowd in the bleachers or a pit crew at the racetrack. You're cheering. You're all endowed with the same passion, hopes, fears, courage, humor. That can be found in everyone. You're all there. It's like to be out on American roads where nothing is predictable.

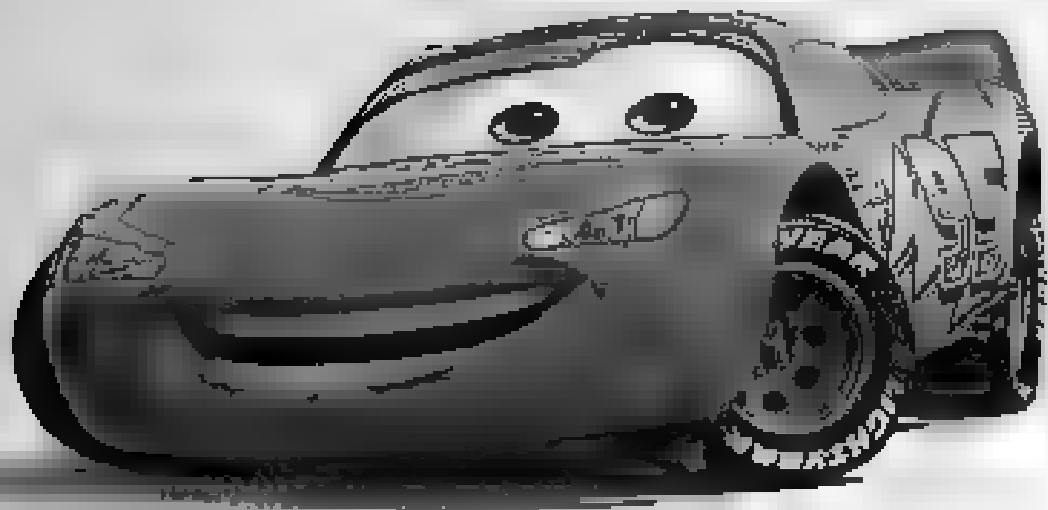
"It was a long time coming, but it has been realized," says John Lasseter. "I believe the heart of our story is about living one day at a time and making it a masterpiece." *Cars* will appeal to all travelers as well as those who love the pace offered by roads like Route 66. No matter which path you take, make the most of the time. Enjoy the journey.



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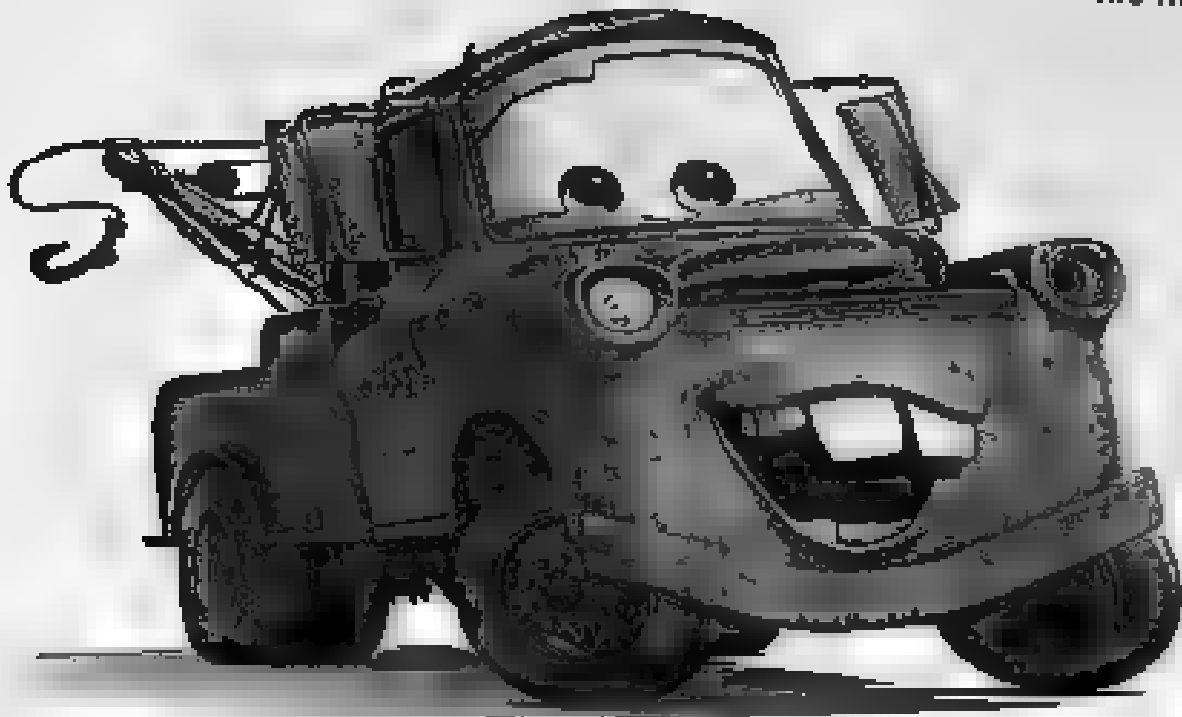
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*Lightning
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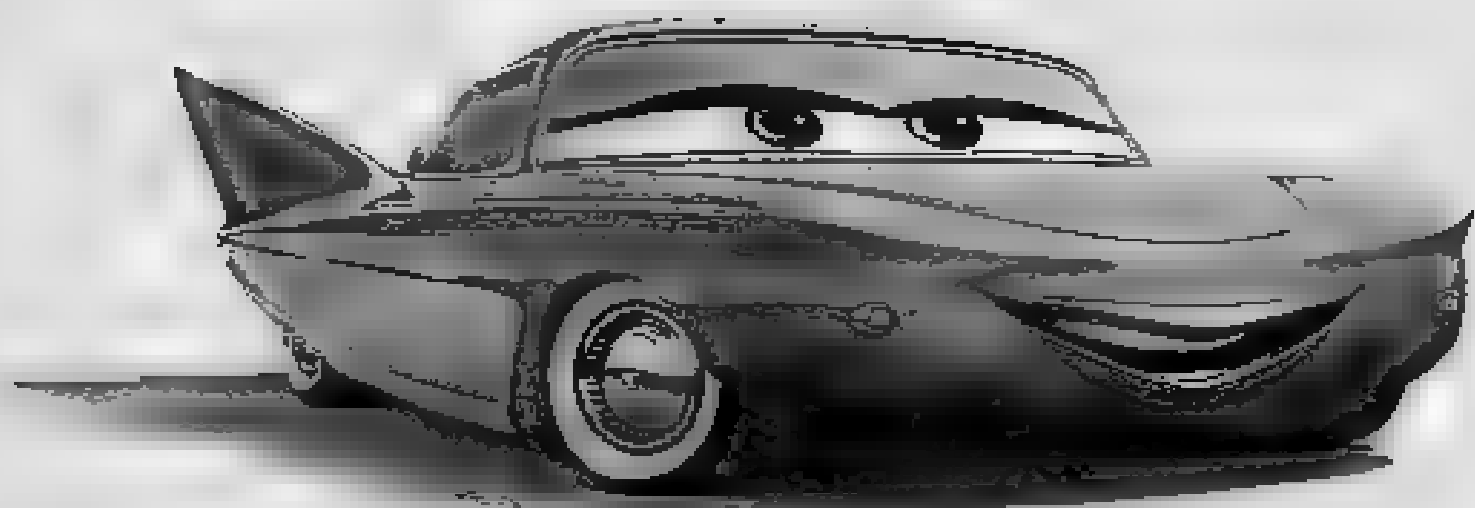
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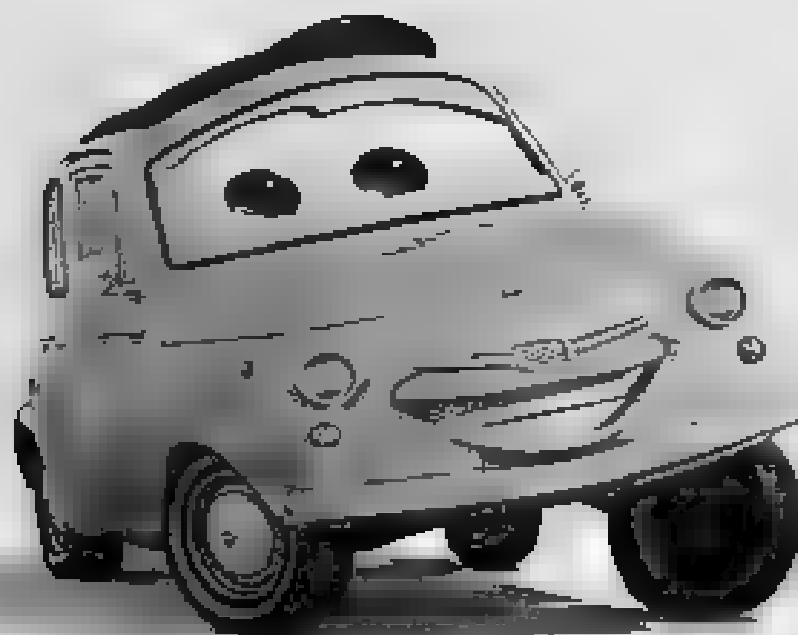
Mater



Doc Hudson

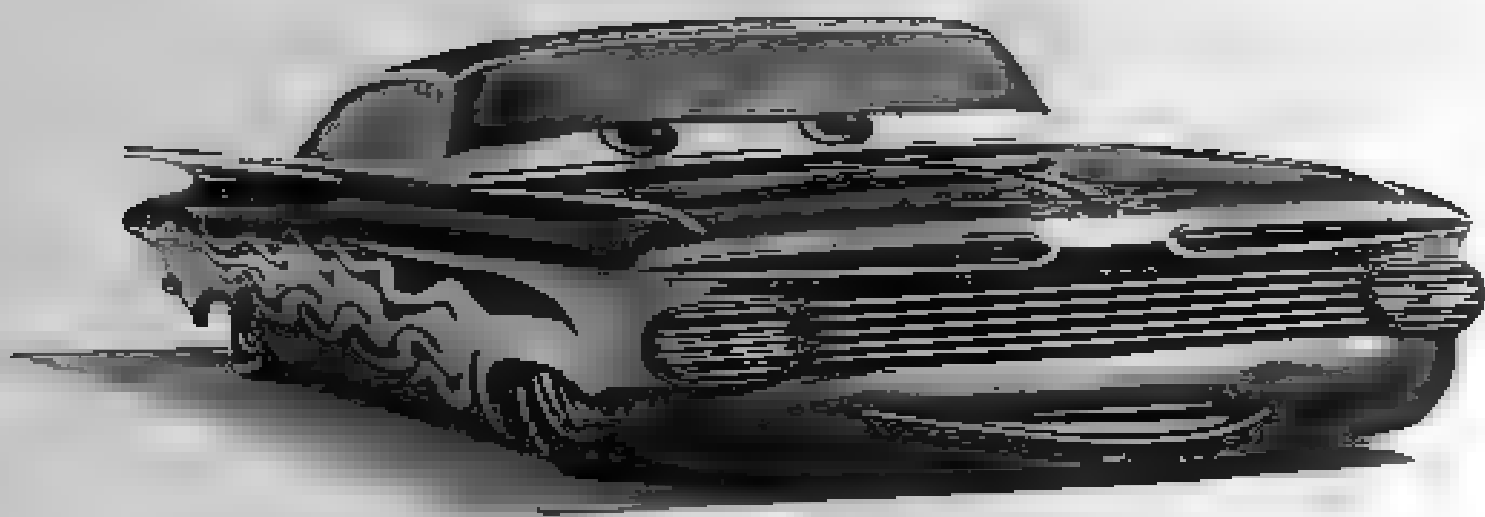


Flo



Sarge

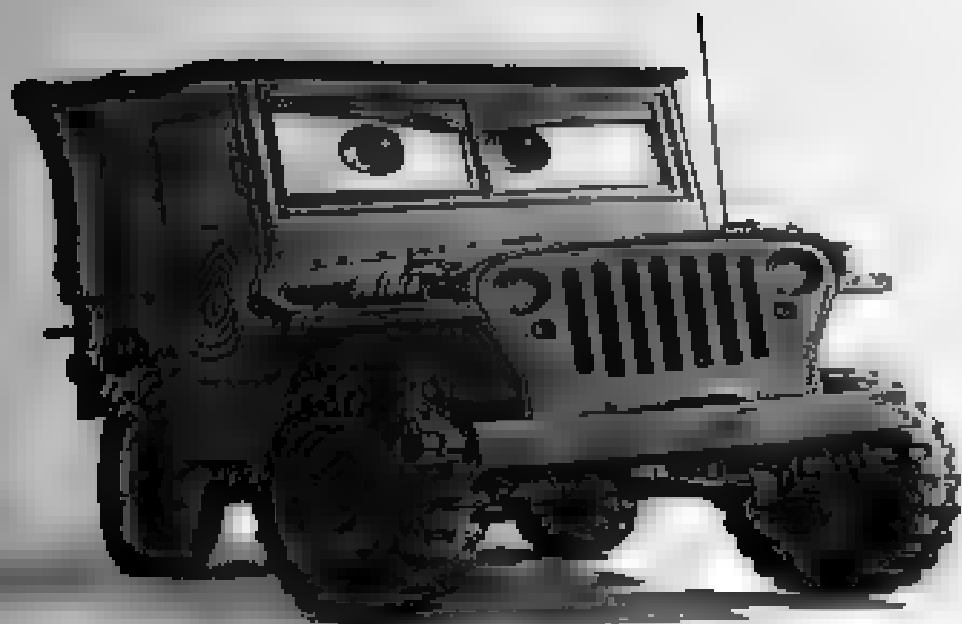
Flo: Jamie Fyfe, Ben Jordan, Michael Kilgore, and Andrew Schmidt **Ramone:** Jason Bickerstaff, Glenn Kim, and Colin Thompson
Guido: Quaroni, and Andrew Schmidt **Sarge:** Mike Krummholfer, Sajon Shana, Colin Thompson, and Bert Berry **Fillmore:**
 Joseph Breen, and Tom Sengels **Sheriff:** Paul Aubrey, Patrick Connelly, Joseph Breen, and Andrew Schmidt



Ramone



Guido



Sarge



Red



Fillmore



Sheriff

**RADIATOR
SPRINGS**

**Leaving
So Soon**

(1)

Acknowledgments

Our "sponsor," Chronicle Books, for their continued support and belief in our films. Special thanks to our good friends Sarah Malarkey, Matt Robinson, Vanessa Dina, and Tera Kilip, and our designers at Public.

The *Cars* Art & Story Departments and the Pixar Consumer Products and Creative Services teams, for all their elbow grease. Special thanks to Andrea Warren, Shane Thomas, Nick Vlahos, Russell Stough, Stephanie Hamilton, Mark Nielsen, Adrian Ochoa, Valerie Villas, Amy Ellenwood, Krista Sheffer, Michele Spane, Andy Dreyfus, Jonathan Rodriguez, Kelly Bonbright, Elisabetta Quaroni, Ed Chen, Desiree Mourad, and Karen Park. Also thanks to the Disney Animation Research Library.

Our writers, Michael and Suzanne Wallis, whose enthusiasm for the Mother Road was infectious.

All the great people we met in our travels who so kindly shared their stories, wisdom, and passion for the world of the automobile.

My friends and driving partners, Bob Pauley, Bill Cone, and Ed, whose love and friendship made this trip. We finally got to make it.

Tia Kratter, Jeremy Lasky, Tim Milliron, Sophie Vin, Munier, Chris Bernardi, Fogel, Lisa Forssell, Jess Apodaca, the mechanics, and the engine running smoothly.

Doug Sweetland, Scott C, Bobby Podesta, and their team, who put a soul with humor behind every wheel.

Our editor, Ken Schretz, for the photo finish.

Our Producer Darla And, Producer Tom Porter, Producer Jonas Rivera, and Production Scheduler Ali Rowghani.

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on?

RADIATOR SPRINGS

Stop n' Stay Awhile

ments

(2)

partners, Joe Ranft, Bob
Ostby. Your humor
is a truly enjoyable road
like our car movie!

, Jean-Claude Kalacho,
celette, Steve May, Dave
Thomas Jordan, Ziah
McMackin, and Tony
experts who kept our
y.

Clark, Jim Murphy,
r fabulous animation
th depth, heart, and
dashield.

mann, and his keen eye

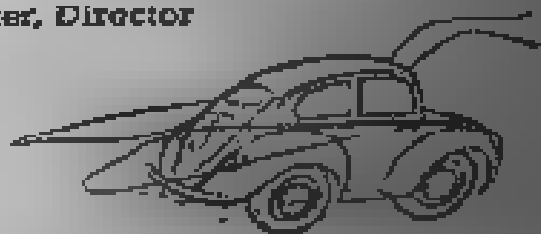
erson Associate
roduction Manager
ction Accountant and
whose tireless efforts

made sure this film made it to the finish line.
Cheers to our production crew: Heather Feng,
Elissa Knight, Joan Smalley, Tricia Andres,
Erik Langley, Paul Baker, Hoon Kim, Jay Ward,
Dairdre Warin, Chris di Giovanni, Laura
Reynolds, Jenni Tsai, and Juliet Pokorny.

Extra special thanks to the rest of the executive
team at Pixar: Steve Jobs, Ed Catmull, Sarah
McArthur, Simon Box, and Lois Seali, who
cheered us on from the very first lap.

Most importantly, thanks to everyone at Pixar
who contributed to the film in ways big and
small; and to my family and all of our families
who support, inspire, and teach us there is more
to racing than winning.

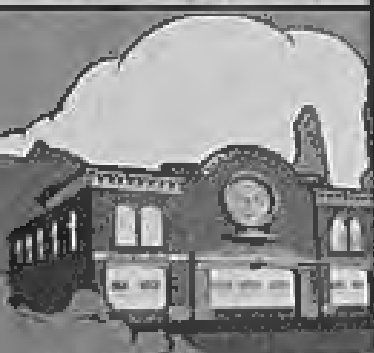
—John Lasseter, Director











TOWN COURT HOUSE
RADIATOR SPRINGS



JOHN LASSETER is executive vice president, creative, and a founding member of Pixar Animation Studios. He is a two-time Academy Award®-winning director and oversees all of Pixar's films and associated projects. John directed the groundbreaking and critically acclaimed *Toy Story*, *A Bug's Life*, and *Toy Story 2*. Additionally, he executive produced *Monsters, Inc.*, *Finding Nemo*, and *The Incredibles*. He returns to the director's chair with Pixar's newest release, *Cars*.

MICHAEL WALLIS is the Pulitzer Prize-nominated author of six books on the Southwest, and is widely considered the authority on Route 66, the Mother Road. He served as a Route 66 historian and voice talent for *Cars*.

SUZANNE FITZGERALD WALLIS is co-author of *Songdog Diary: 66 Stories from the Road* and co-editor of *Route 66 Postcards: Greetings from the Mother Road*. She and her husband, Michael, live in Tulsa, Oklahoma.